

NELSON GALLERY OF ART ATKINS MUSEUM

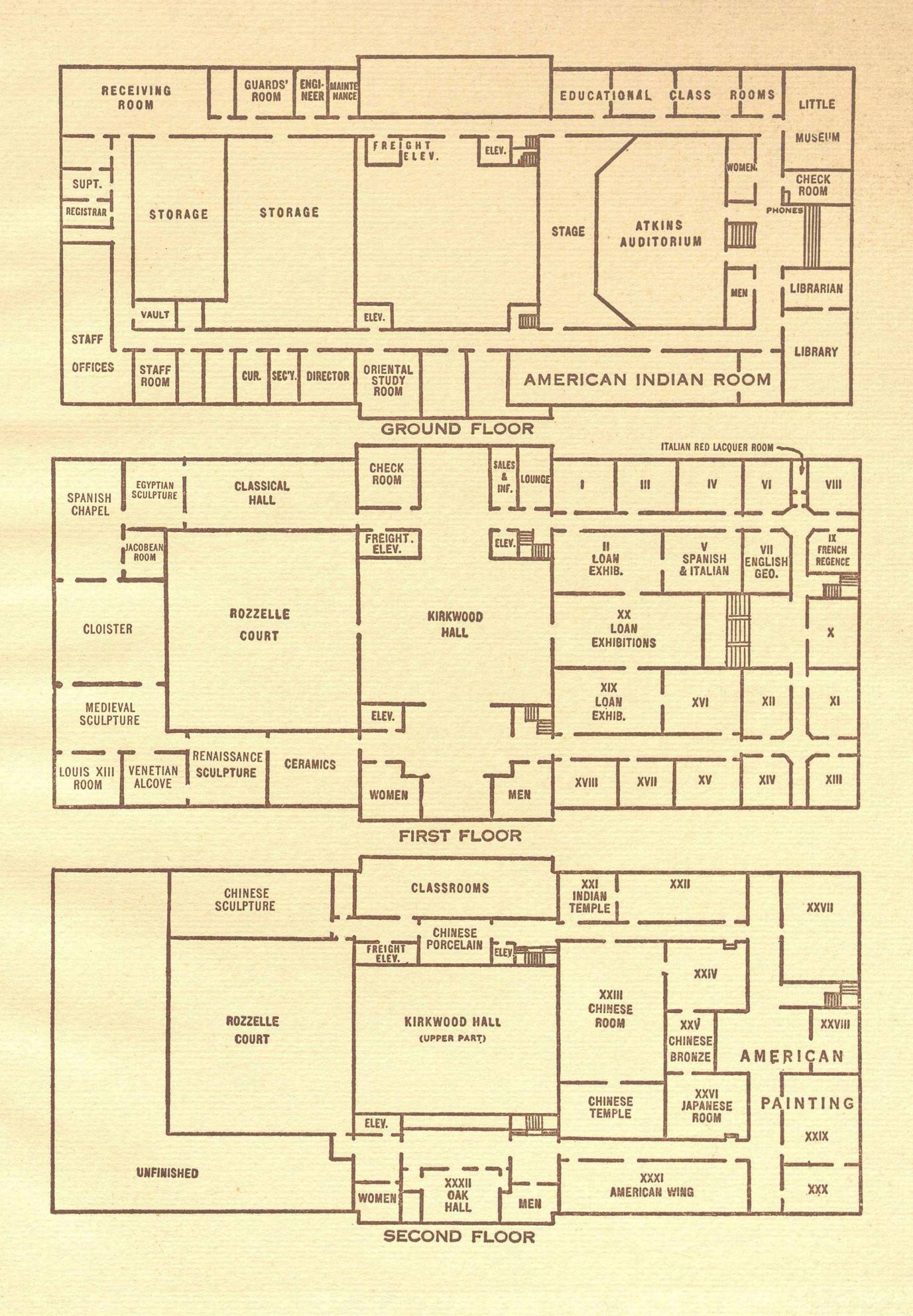
Kansas City

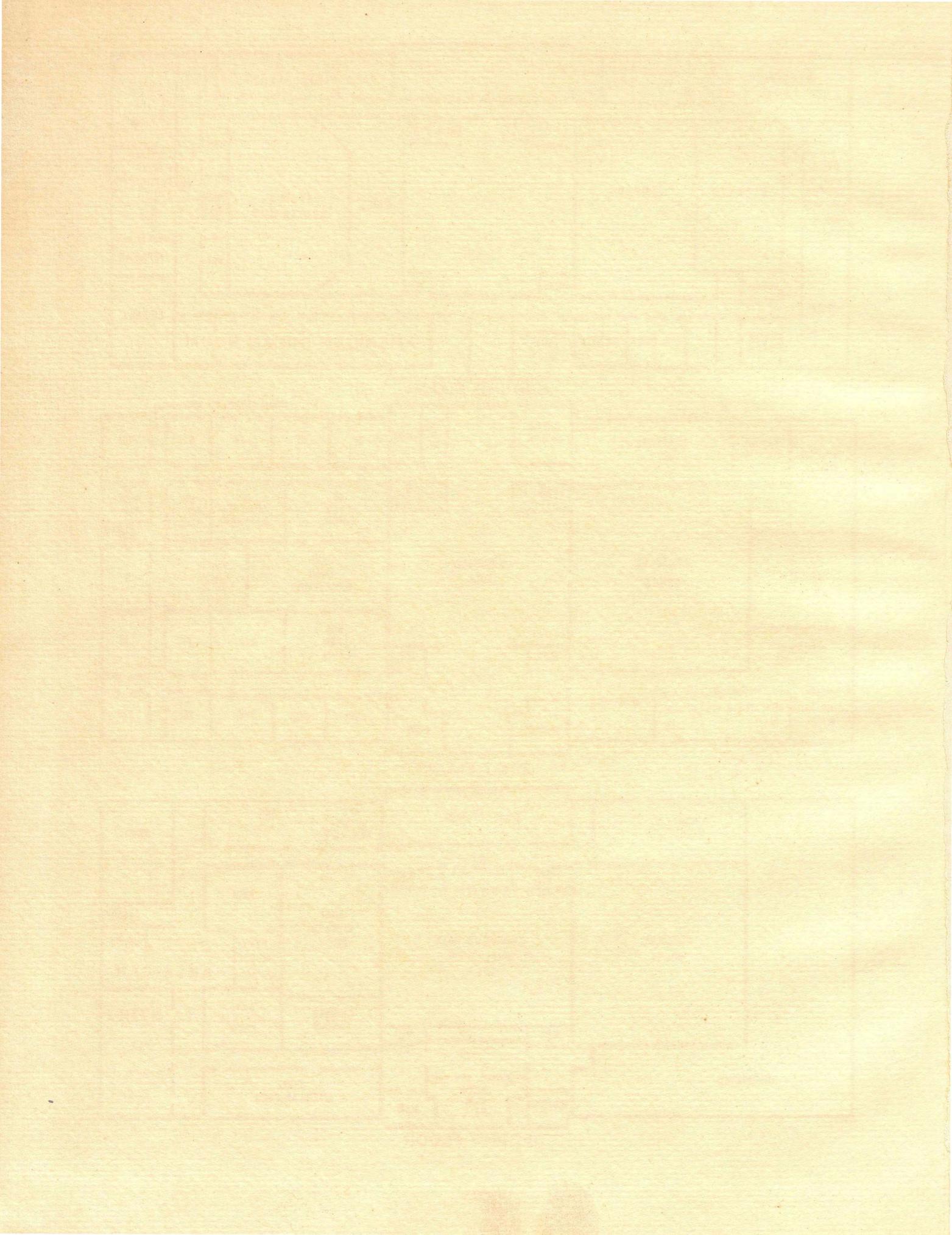
THE SOCIETY OF FELLOWS

The Nelson Gallery Foundation

Mr. and Mrs. H. O. Peet

COVER DESIGN
Ceiling from 17th century Hindu Temple
See page 230





MADONNA AND CHILD IN A GOTHIC INTERIOR

Petrus Christus

Flemish (About 1410-1472) Oil on panel. 273/8" x 20". 56-51 Painted between 1450-1455 (See page 79)



HANDBOOK

of the

COLLECTIONS

in the

WILLIAM ROCKHILL NELSON GALLERY OF ART

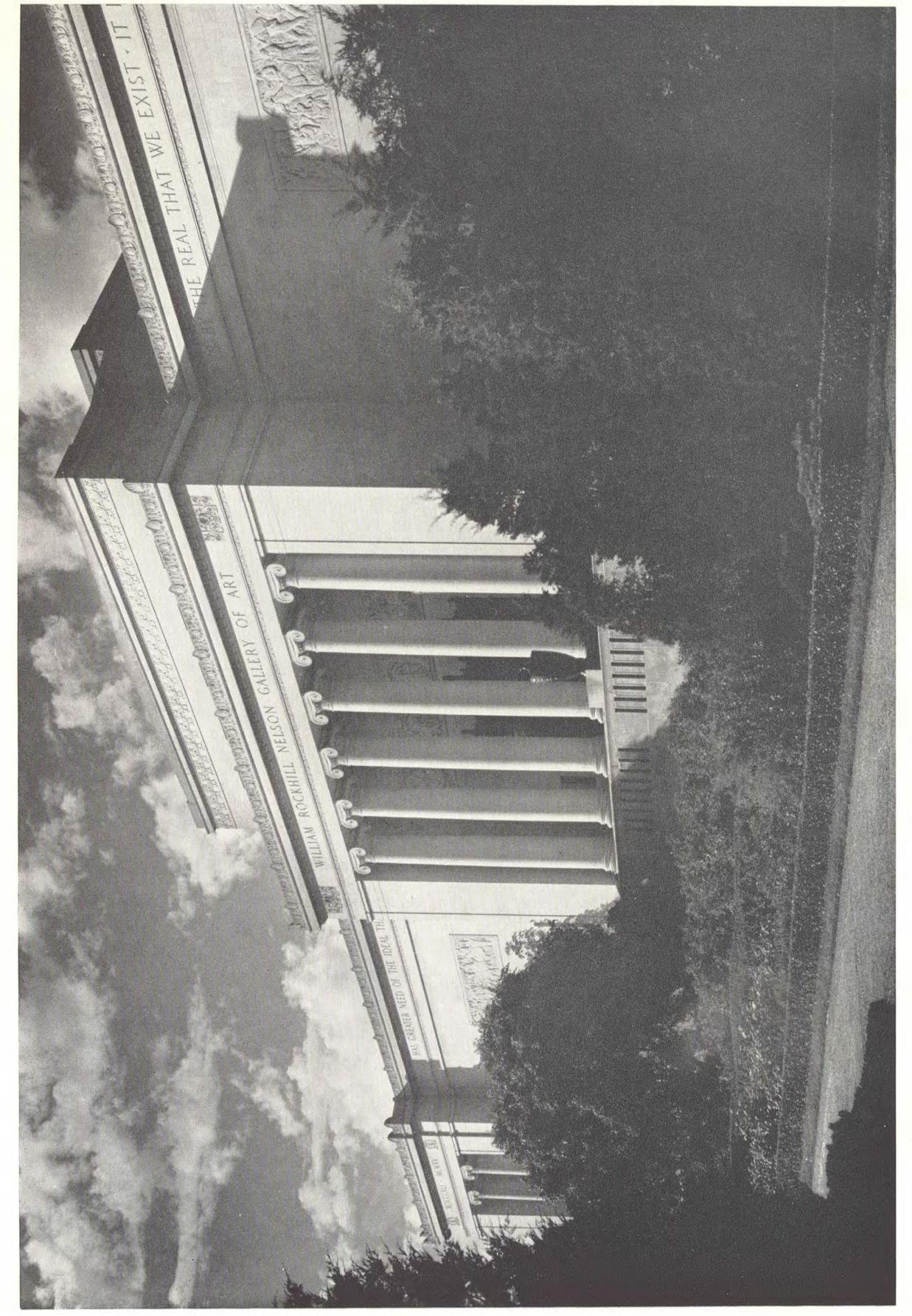
and

MARY ATKINS MUSEUM OF FINE ARTS

Kansas City, Missouri

Fourth Edition

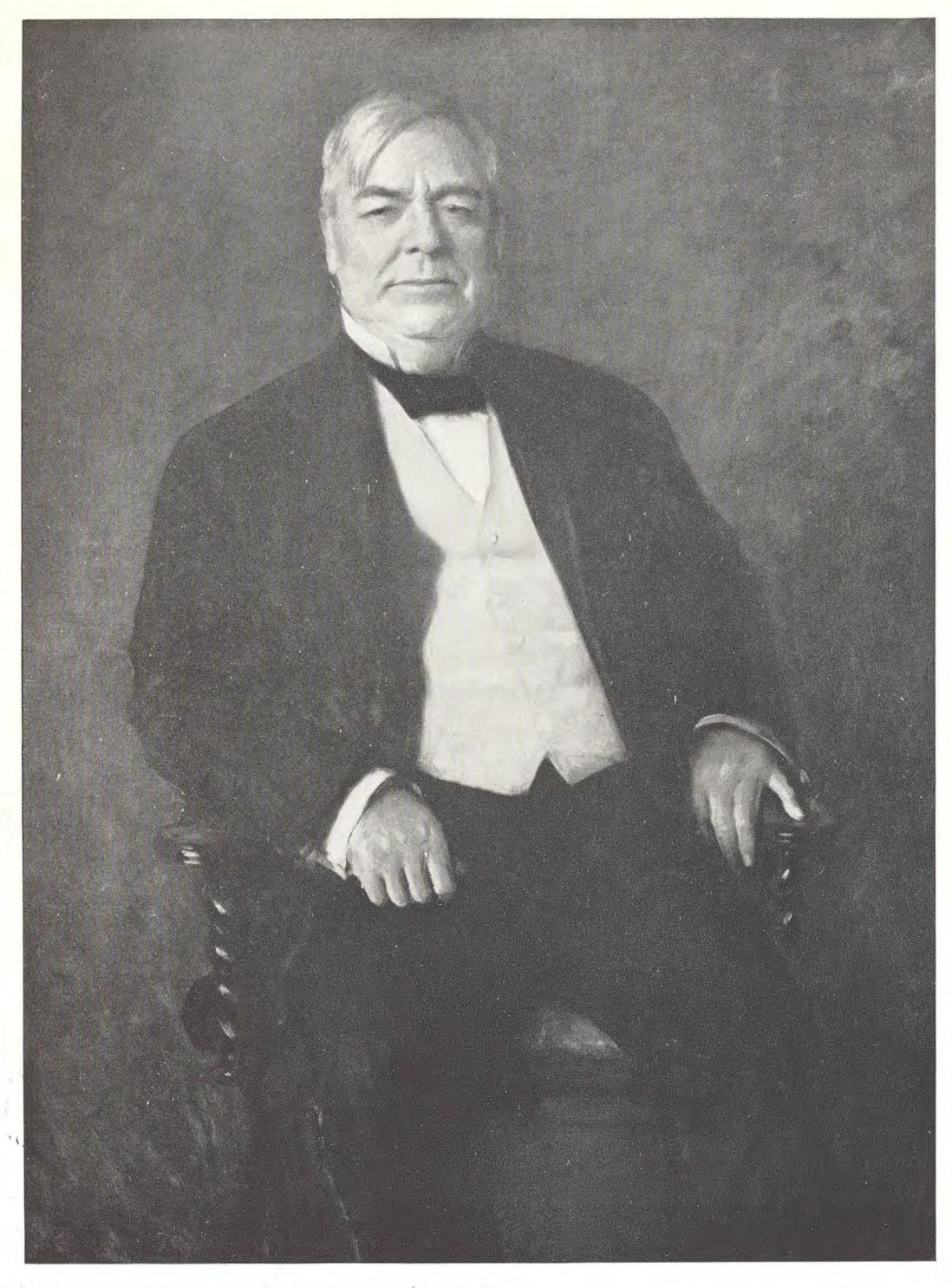
Kansas City, Missouri • 1959



SOUTH FACADE—WILLIAM ROCKHILL NELSON GALLERY OF ART MARY ATKINS MUSEUM OF FINE ARTS

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WILLIAM ROCKHILL NELSON (1841-1915)

William Merritt Chase American (1849-1916) Oil on canvas, 60" x 36". 34-316 Dated 1907

Opposite Page

Mary McAfee Atkins (1836-1911)

Wallace Rosenbauer American (1900-) Marble, 20½" diam. Made in 1933

Trusts and The Foundation

The collections of art presented in this Handbook were made possible and constantly are extended through funds provided by the munificent gift to the community under the will of William Rockhill Nelson, who died in 1915. By his will, Mr. Nelson established a Trust to be administered for the purpose of purchasing paintings, sculpture, and works of art of all kinds. The Presidents of the State Universities of Missouri, Kansas, and Oklahoma were empowered to name the University Trustees charged with the administration of the estate and the collection and care of works of art. Those who have served and are currently serving on the Board of University Presidents and as University Trustees are listed on page 270 in the Handbook.

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts was made possible by a number of bequests. Inspired by the same ideals as those of Mr. Nelson and wishing to provide a suitable building to contain the collections which his generous bequest was to bring to Kansas City, his widow, Ida Houston Nelson, his daughter, Laura Nelson Kirkwood, his son-in-law, Irwin Kirkwood, and his attorney, Frank Rozzelle, all left their estates for that purpose. The twenty acres of ground in which Mr. Nelson's residence, "Oak Hall," had stood were given by the family and made a handsome and ideal location for the Gallery.

In 1911, Mary Atkins had left a large part of her estate for the purpose of erecting an art museum in Kansas City. With great wisdom, the Atkins Trustees, A. W. Childs and Herbert V. Jones, combined their Trust with those of the other benefactors and erected the Atkins Museum of Fine Arts as the Eastern portion of the Gallery structure, providing, in this way, a beautiful and appropriate memorial to the vision and generosity of Mary Atkins.

Because of the development over the years of a wide variety of activities connected with art education and the use and enjoyment of the collections by the community, it seemed advisable to establish another trust to receive contributions, gifts, and bequests for other purposes than those provided under the will of Mr. Nelson. To answer this need, The Nelson Gallery Foundation was formed in 1954, with the provision that the University Trustees will serve also as Trustees of the Foundation. The first substantial contribution to the new Foundation came in the same year with the important gift from Mr. and Mrs. DeVere Dierks of the large stone house and extensive property adjacent to the Gallery grounds on the East.

Since that time other gifts have augmented the resources of the Foundation, and it is earnestly hoped that contributions from the community through the years to come will establish a sound financial basis for the ever expanding services of the Gallery.



The Building and Collections

The building of Indiana limestone was designed by the firm of Wight and Wight and built under the supervision of a combined Board of Trustees of the several estates under the Chairmanship of Fred Cameron Vincent. When the Gallery opened, on December 11, 1933, there were thirty-six exhibition galleries and period rooms. The West wing had been left unfinished to provide for expansion, and this was first utilized when six new galleries were opened in April, 1941. The first floor was completed, in April, 1949, with the addition of eight galleries and period rooms. At present there are forty exhibition galleries and ten period rooms.

The formation of the collection began in 1930 with the assistance of Harold W. Parsons in the European field and Langdon Warner in the Oriental field as Advisors to the Trustees. In 1932 Paul Gardner was appointed Assistant to the University Trustees; he became the first Director in 1933 and served in that capacity until his retirement in 1953. The first Board of University Trustees decided that the scope of the collection should not be limited to any specific phases or periods of art. Believing in the equal validity of the arts of all people and times, the aim was to represent them in the collection as adequately as possible. One result of this policy is the relatively large collection of Oriental art.

Unless otherwise stated, the works of art illustrated and listed in this Handbook have been acquired with funds made available by the income of the Nelson Trust. From the time the Gallery opened, however, the collections have been continuously enlarged through gifts and bequests by members of the community and friends. In 1942 Mr. and Mrs. Frank P. Burnap gave their well-known collection of English pottery, the most comprehensive outside England, as well as their collection of English and American furniture. Miss Frances Logan bequeathed her collection of European and American prints in 1953. Henry J. Haskell left a substantial bequest which made possible the acquisition of important paintings. Mrs. Laura MacCurdy, a niece of Ida Houston Nelson, left funds for the library which had received much of its original impetus from donations over a period of years by Mrs. Massey Holmes in memory of her husband. In 1955 the George H. Davis and Elizabeth O. Davis Trust fund was established, from which a portion of the income will be available later for the purchase of works of art. While, in the present year, Mrs. Ida C. Robinson bequeathed a considerable sum also for acquisitions.

A valuable collection of Italian and Spanish Majolica ware, other examples of decorative arts, and a number of paintings, including "The Tambourine Girl" by Hoppner, have been given by Mr. Robert Lehman. Mr. and Mrs. Joseph Atha have given master works of English silver as well as a number of contemporary paintings. The print collection is annually enlarged by extensive gifts from Robert B. Fizzell, Sr. The effectiveness of such participation in adding to the significance of the collections is evident from the works of art which have been given by, among others, Miss Katherine Harvey, Mr. and Mrs. Gerald Parker, Mr. Earle Grant, Mrs. Peter T. Bohan, Mr. and Mrs. Louis Rothschild, Mrs. Logan Clendening and Mrs. David M. Lighton.

Others have generously given funds, in addition to works of art, and in this way made it possible to expand the facilities and services of the Gallery. Mr. Joyce Hall has been most helpful in many ways as have Mr. and Mrs. Milton McGreevy, Mr. and Mrs. David T. Beals, Mr. and Mrs. Menefee D. Blackwell, Mrs. Frank G. Crowell, and Mrs. Herbert V. Jones.

The Friends of Art have performed an invaluable service in acquiring some one hundred and twenty-five contemporary paintings, sculpture, prints, and drawings for the collection since the founding of the organization in 1935. Individual donors also have been of great help in forming the collections of contemporary art, among the number, Mr. William T. Kemper, Mr. and Mrs. H. O. Peet, Mrs. James Reed, Dr. and Mrs. Nicholas Pickard, Mr. and Mrs. Robert S. Everitt, Mrs. Frederic James, Mrs. George Bunting, and Mr. William Inge. Many of the

vital activities of the Gallery, such as the work of the educational department, loan exhibitions, and special openings, would be impossible without the assistance and support of the Junior League of Kansas City, the Committee and Patrons of the Jewel Ball, and the Westport Garden Club.

In 1952 the Samuel H. Kress Foundation, through the generous offices of Mr. Rush H. Kress, placed on exhibition in the Gallery a splendid collection of Italian paintings and sculpture dating from the fourteenth and fifteenth centuries. Since a separate catalogue, The Samuel H. Kress Collection of Italian Paintings and Sculpture is available, these important works are not reproduced in the present Handbook.

In this twenty-fifth anniversary year, another great collection has come to the Gallery. This is the extensive group of English, Continental, and American miniatures assembled with care and discrimination over a number of years by Mr. and Mrs. John W. Starr and presented through the Starr Foundation. This single liberal gift brings to the community one of the most comprehensive collections of miniatures in America.

The many friends and benefactors who have helped so much in making the Gallery not merely the gift of the founding donors, but a true community enterprise are listed at the conclusion of the Handbook.

LAURENCE SICKMAN



KIRKWOOD HALL

The Ancient Near East

Out of the ever-changing political structure of the Ancient Near East there appeared a culture which was surprisingly consistent not only in its vitality and breadth but also in its basic concept and individual motifs. The wellspring lay in southern Mesopotamia, in Sumeria, where, on the fertile plains between the Tigris and Euphrates rivers, in about 4000 B.C., man first took the step from relative barbarism to civilization. The Sumerians developed a style of architecture, of sculpture, of engraving on stone, and of wall-painting which, together with their literature, government, legal codes, and scientific interests, became the source of the cultural stream of succeeding centuries, even millenia. As barbaric and nomadic peoples filtered into southern Mesopotamia or as warring powers subjugated the country, they quickly assimilated the vigorous and expressive forms of the Sumerians. Furthermore, along the Tigris and Euphrates rivers, artifacts and ideas traveled west through Asia Minor to the Mediterranean, and along trade routes into Asia and Egypt. Through these channels the arts of the Sumerians became the foundation for the art of the Assyrians, the Babylonians, and the Persians, and by them were passed on to the Phoenicians, Hebrews, Greeks, and thus ultimately to Western civilization.

The history of the ancient Near East is a long series of conquests by a variety of peoples, some Semitic, some Indo-European. During three thousand years of this early development there was a prodigious amount of tribal migration, both from the North and from the East. The Sumerians were conquered by a Semitic race, the Akkadians from the North, who were in turn overthrown by the barbaric Guti from the East. Then the Amorites under Hammurabi established Babylon as their chief city. There was always external pressure on the tribe in power, principally due to the lack of defensible natural boundaries. Many of the conquerors were virtually uncivilized, but over the centuries there always arose a group powerful enough to weld the whole region into one, and creative enough to add to the flow of cultural attainments. After Hammurabi, successively the Assyrians and the Persians rose to ascendancy, until finally the Greek and Hellenistic world prevailed and began another era in the history of the East. Through all of this there remained one constant cultural center—Babylon, in the very heart of ancient Sumerian lands.

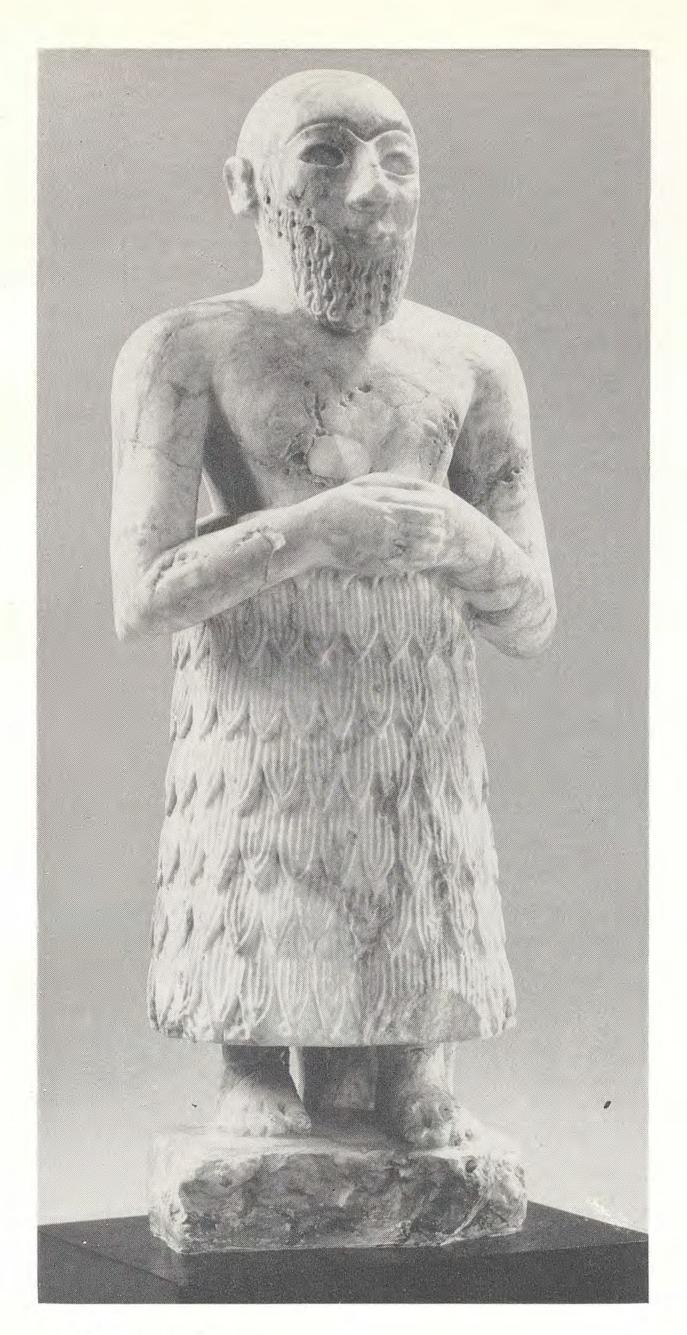
From the apogee of Sumerian art (about 2500 B.C.) come the FIGURE OF A MAN from Mari and the HEAD OF A WOMAN from Khafaje. These sculptures, intended for temple use, were placed before the god of the sanctuary to intercede on behalf of the worshipper who dedicated them. Thus they were imbued with an inner life which is in every way realized in the vigorous representation of the sculptures themselves. These pieces are remarkable for their realistic approach, a style which reappears under Hammurabi, the founder of the first Babylonian dynasty, and again under the kings of Persia, where it is seen in the palace of Persepolis.

During the period of intellectual desolation under the barbarous Guti only the city of Lagash (modern Tello) was a cultural oasis, where, under Gudea (about 2125 B.C.) and his son, a brilliant artistic and literary court was maintained. The small bronze figure of a KNEELING DEITY, excavated at Tello, is seen thrusting into the ground a foundation or cornernail, probably in Gudea's name.

In contrast to the realism of these early figures there appeared at times an abstract stylization that emphasized barbaric force and power rather than the delicate inner fire of life. This more abstract style is seen in the WINGED DEITY from Nimrud (883-860 B.C.) and in the HEAD OF A DEITY from Ecbatana (550-521 B.C.), an early Persian work under direct Assyrian influence. Yet at no time does the more abstract mode completely overshadow the sensitive naturalism that is probably Sumerian in origin.







A NOBLEMAN
From Mari
Sumerian. About 2500 B.C.
Gypsum. 14" high. 54-19

HEAD OF A WOMAN

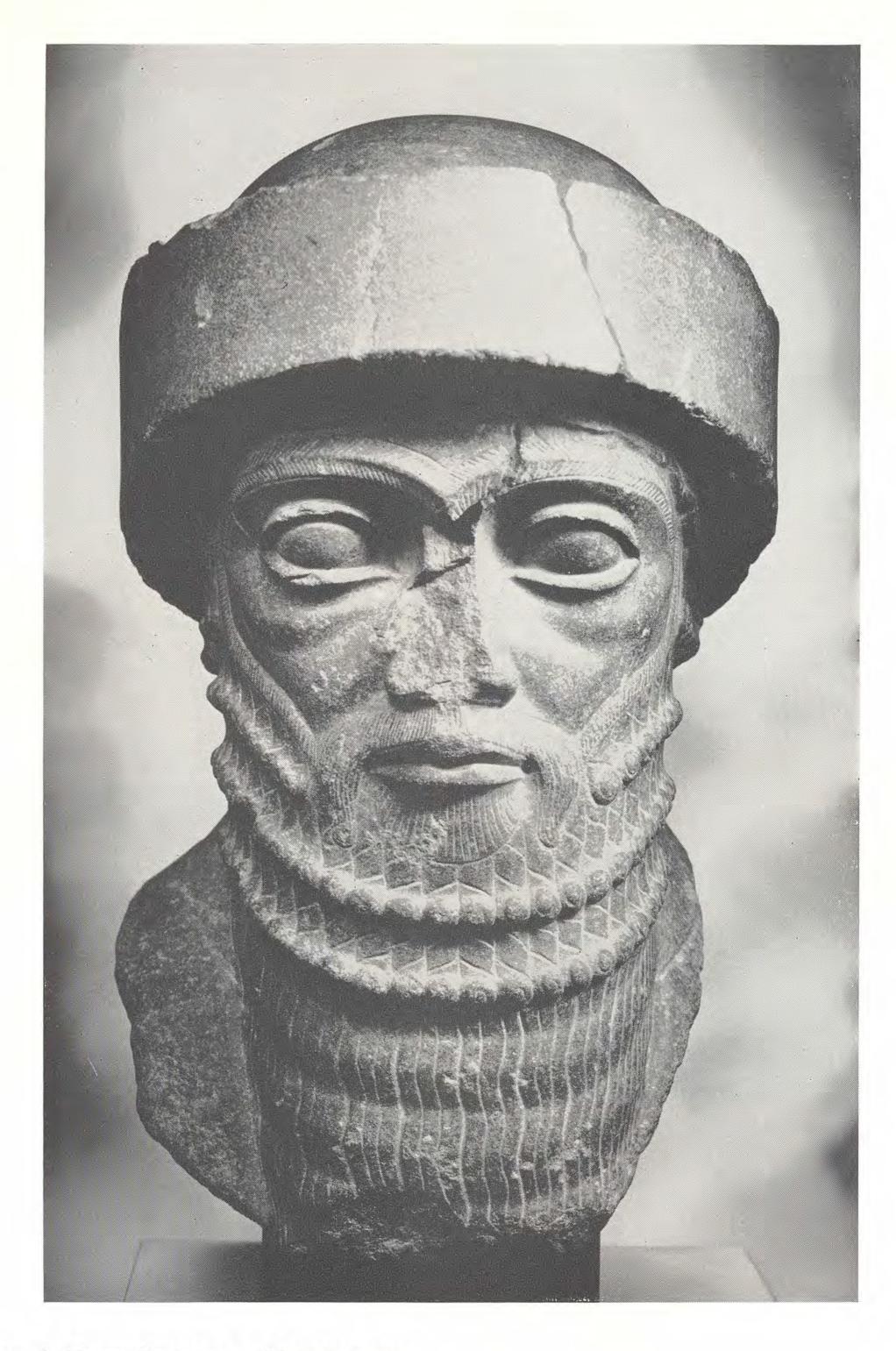
From Khafaje Sumerian. About 2500 B.C. Limestone; eyes inlaid with shell and lapis lazuli. 23/4" high. 55-43

The HEAD OF A WOMAN was found in the Sin Temple (Moon Temple) at Khafaje, where the figure, like other early Sumerian sculptures, confronted the god, and perpetually offered prayers and interceded on behalf of its donor.



KNEELING DEITY
From Lagash
Neo-Sumerian. About 2125 B.C.
Bronze. 8" high. 30-1/50





HEAD OF A KING, PROBABLY HAMMURABI

Babylonian. About 1765 B.C. Diorite. 13½" high. 49-15

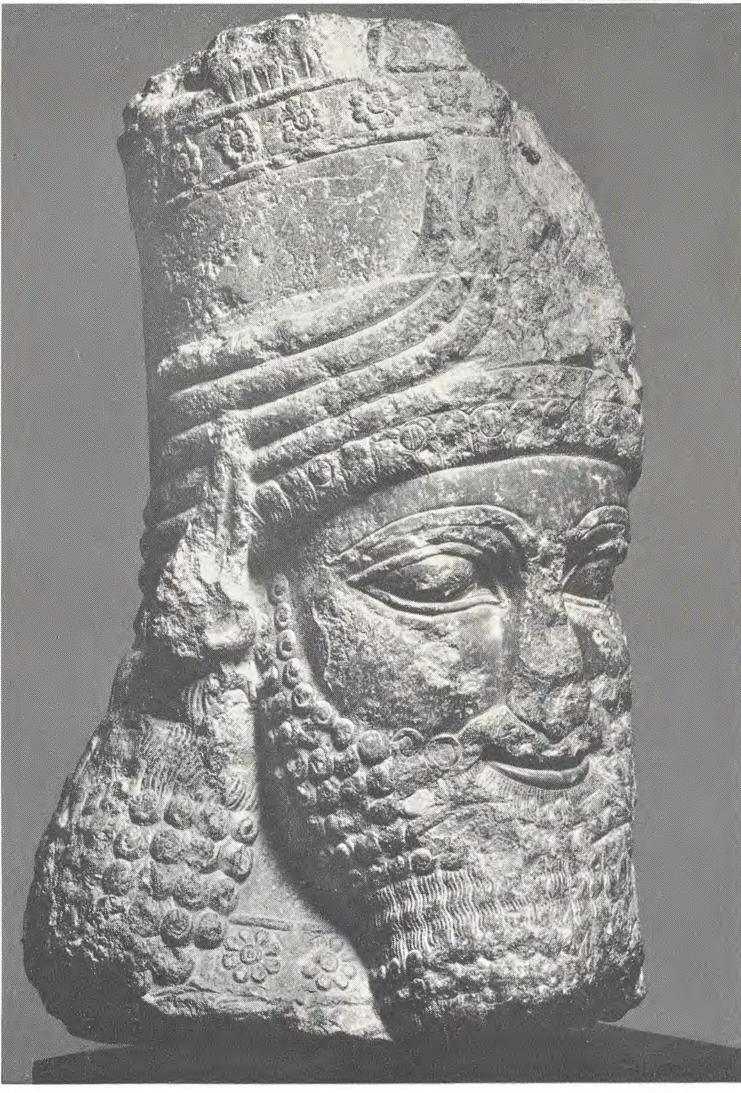
Although Hammurabi is rightly best known for his code of laws, the few pieces of sculpture ascribable to his reign are examples of delicate sensitivity. On the basis of the small (six-inch) head in the Louvre and the portrait relief at the top of the Stele of Laws, this life-size head is accepted as that of Hammurabi in the full vigor of his creative maturity.

WINGED DEITY

From Nimrud Assyrian. 883-860 B.C. Limestone, 7' 71/4" x 6' 111/4". 40-17

Assurnasirpal II's palace at Nimrud, like all Assyrian royal residences, was made of mud brick covered with elaborately carved stone slabs such as this, showing a genie performing the religious ritual of the fertilization of the date palm. The cuneiform inscription tells of the prowess of Assurnasirpal II in war and his peaceful pursuits of building palaces and cities.





HEAD OF A DEITY

From Ecbatana Persian. Probably 550-521 B.C. Limestone. 193/4" high. 57-4

This head, possibly from a sphinx, must once have guarded a doorway in the ancient capital of the Medes, Ecbatana. After Cyrus the Persian conquered the city in 550 B.C. it became a summer residence of the Achaemenid kings of Persia. The style of this head shows a close affinity with Assyrian art, and thus it may be placed within the reign of Cyrus or his son Cambyses.

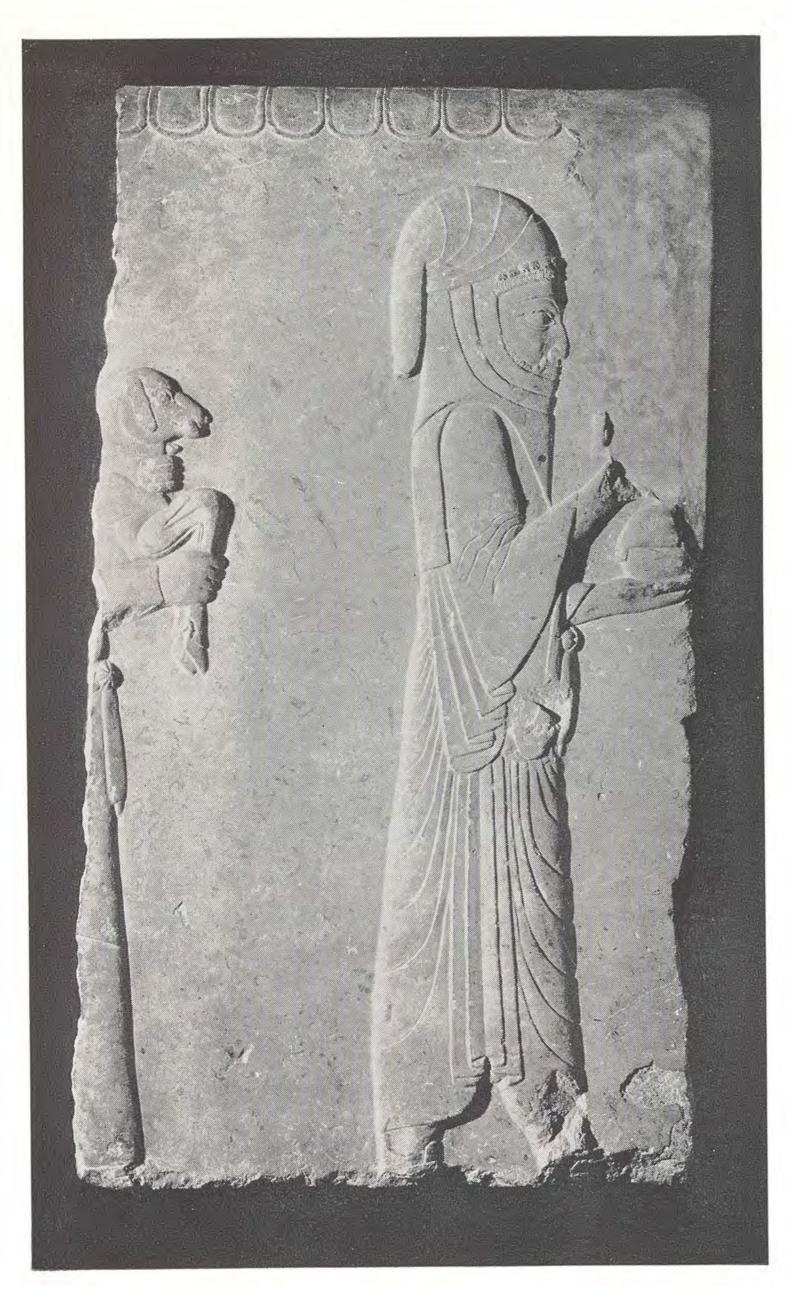
BIT IN THE FORM OF A WINGED MOUFFLON

From Luristan
Persian. 1100-600 B.C.

Bronze. 5½" high. 32-27

Luristan in Ancient Persia remains an archaeological enigma. The people whose gold, silver, and bronze ornaments have recently been discovered there were apparently a nomadic race, buying and trading throughout Mesopotamia. Because of this cosmopolitanism their motifs are often those of other regions, and even the objects themselves may not have been made around Luristan.





TRIBUTE BEARER

From Persepolis

Persian. Achaemenid Dynasty. 520-423 B..C Limestone. 32½" high. 33-101

The kings of Persia adopted Babylon as their capital city, but the special residences at Susa and Persepolis were of prime importance in the pomp and splendor of court ritual. Persepolis in particular was the great palace in which emissaries from every part of the known world paid tribute to the Achaemenids. The approaches to the royal audience chamber were lined with reliefs of tribute peoples paying homage to the "King of All Lands."



BULL CAPITAL

From Persepolis
Persian. Achaemenid Dynasty. 486-423 B.C.
From the Hall of a Hundred Columns
Bituminous limestone. 28" high. 50-14

One of the world's most impressive audience halls must have been the Hall of a Hundred Columns at Persepolis built by Xerxes and Artaxerxes. Here each of the one hundred columns, sixty-five feet high, was surmounted by a pair of addorsed bulls. The capitals were probably resplendent with silver and gold leaf and lapis lazuli. The bull as a symbol of power thus dominated the scene of the king receiving his subjects and subjugated peoples.

In contrast to Mesopotamia, Egypt presents a history and an art that are continuous and consistent. Although occasional foreign invaders rose to temporary ascendancy, they had little permanent effect on the vigorous native tradition. As much as anything, the unifying agent was the river Nile, which threads its way through thousands of miles of virtually uninhabitable desert. Without neighbors, tribal infiltrations, or hostile races habitually menacing her frontiers, Egypt was able to maintain an isolation that protected her cultural and political integrity. For twenty-five hundred years a single social structure prevailed. Furthermore, geological conditions directly favored massive construction which in its indestructibility remained from century to century a vital force in preserving a consistent artistic style. Whereas in Mesopotamia wood and mud were the usual building materials, and stone was imported only for royal use, Egypt was rich in granite and limestone which provided material for temples, tombs, and monumental sculpture. In addition, the arid desert bordering the Nile provided perfect conditions for the preservation of artifacts in wood and fabric, substances which disappeared through decay in the marsh lands of Asia Minor.

Art in Egypt existed to serve religion and its belief in immortality. The concept of the existence of the *Ka*, the personality, and the *Ba*, the soul, made it necessary to protect the body for future life. To do this, great tombs were built, the science of mummification was developed, and every kind of object and food was placed in the tomb for the use of the dead. The tomb was further provided with statues and paintings to serve the spirits; pictures of food and activities of everyday life were carved or painted on the walls, thus guaranteeing, by magical means, perpetual care and service for the deceased.

The periods of great artistic productivity coincide with the eras of powerful dynasties which could control the aggressive priesthood and dominate the local nobles:

The Old Kingdom (III-VI Dynasties. 2780-2250 B.C.)

The Middle Kingdom (XI-XII Dynasties. 2134-1786 B.C.)

The Empire or New Kingdom (XVIII-XX Dynasties. 1570-1085 B.C.)

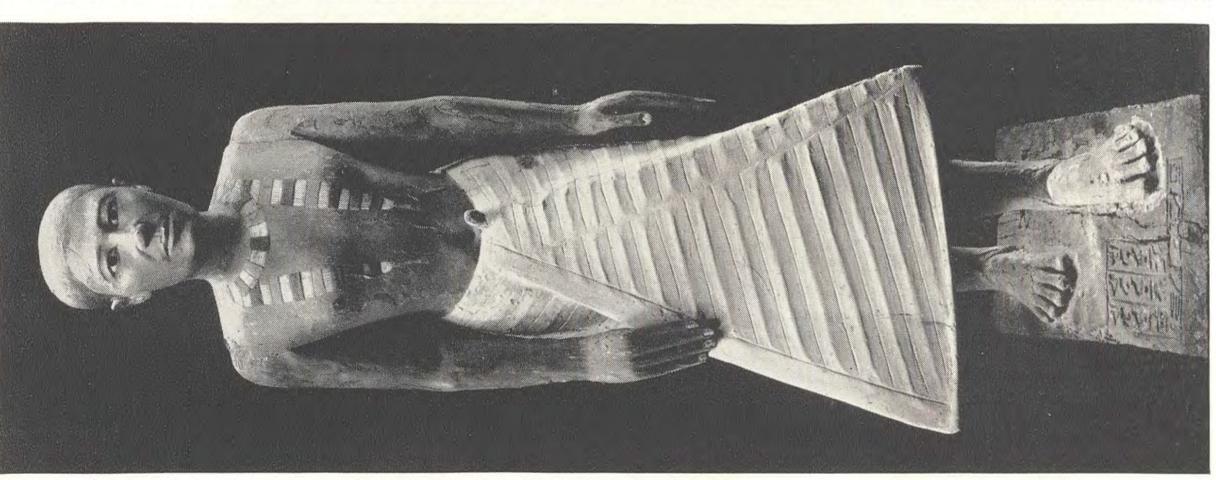
The Säite Period (XXIV-XXVI Dynasties. 725-525 B.C.)

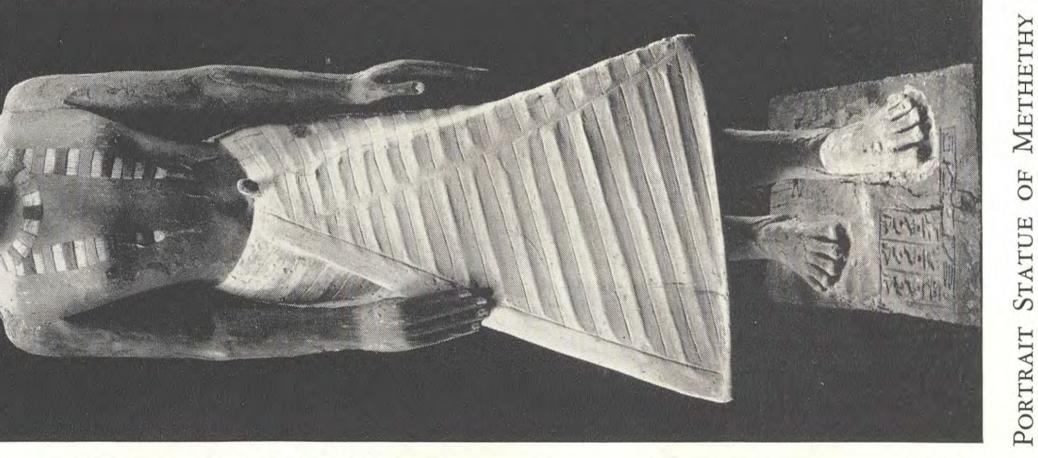
It is surprising to find that the most vigorous and the most closely observed art forms were the earliest. Although in pre-dynastic times the foundation must have been laid for a monumental style of sculpture and painting, so quickly did the style come to fruition in the III Dynasty that it appears almost to have been created without precedents. The keenness of visual perception and the quality of craftsmanship are those of an art of great sophistication, but which was, it must always be remembered, created for an autocratic ruler and a hieratic priesthood. Thus it remained formal and monumental. As is seen in the figure of METHETHY, the quality of craftsmanship apparent in the III Dynasty was sustained through the V. By that time the canon of artistic representation had been unequivocally established by the priesthood. The anatomical observations so exceptional in the V Dynasty were replaced by a strict adherence to formulae which were retained virtually unchanged down to the decline of Egypt in Roman times.

Insofar as was possible, each powerful dynasty breathed new life into the accepted canons. For example, the art of the Middle Kingdom is at once animated and realistic, as is seen in the HEAD OF A NOBLE. During the Empire, when Egypt extended itself into a world power, art became pompous, more notable for its size and quantity than for its refinement. Only in the reign of the heretic king Akhenaten and his consort Nefertiti, when a monotheistic religion of truth fostered a humanistic art, do we discover any break from the stereotyped tradition. Not again until the XXVI Dynasty did Egyptian art rise above repetitious mediocrity. The Säite Dynasties, as far as art was concerned, were essentially archaistic, drawing much of their inspiration from the naturalism of the Middle Kingdom, to which was added forthrightness in portraiture and a brilliant technical perfection in the casting and inlaying of bronze.









PORTRAIT STATUE

SEBEK-IRET AND HIS SON SEBEK-KHUNY

Sunk relief. Polychromed limestone 561/4" x 30". 52-7/2

METHETHY AND HIS DAUGHTER

Polychromed wood 315/8" high. 51-1

See Page 18 From Sakkara Late V Dynasty. About 2420 B.C.

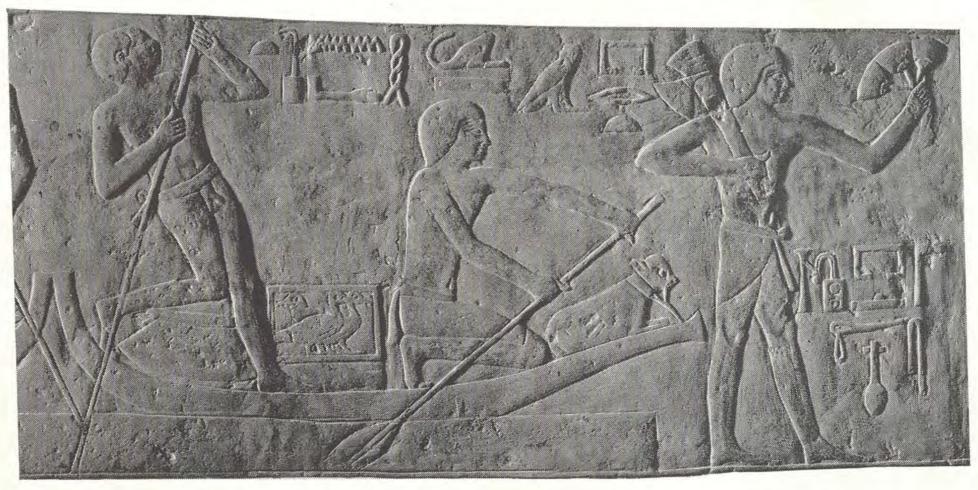
Sunk relief. Polychromed limestone

56" x 301/2".

METHETHY AND HIS SONS

SEBEK-HOTEP AND IHY







Above

RELIEF FROM TOMB OF NI-ANKHNESUT From Sakkara VI Dynasty (2470-2270 B.C.) Limestone. 3' 1" x 8' 4". 30-14

Left

SERVANT KNEADING BREAD

V Dynasty (2560-2470 B.C.)
Polychromed limestone. 93/4" high. 35-17

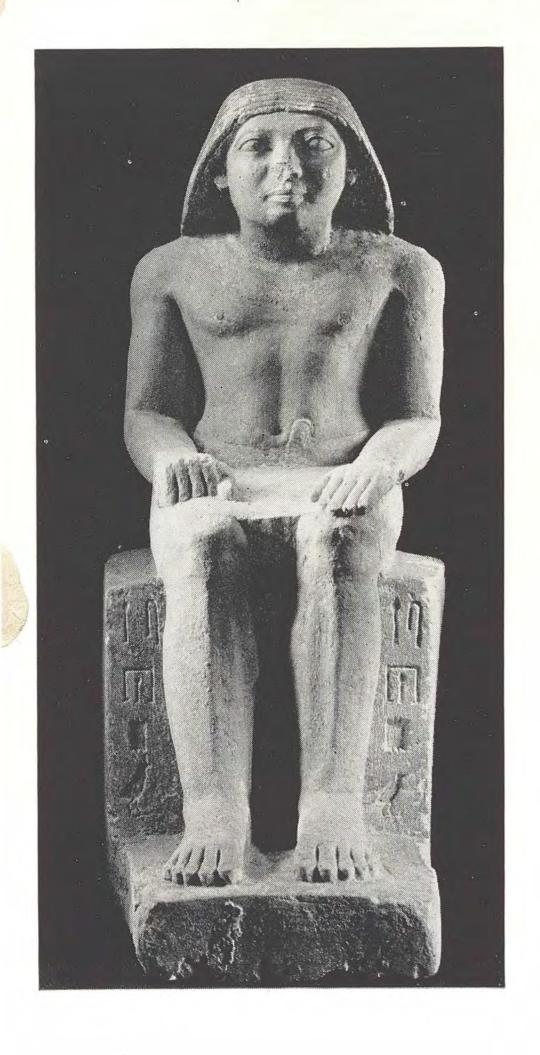
The wall relief and the servant statue are typical of the embellishments of an Egyptian tomb. The relief shows scenes of everyday life on the Nile—tying papyrus, naval warfare, and the marketing of cattle, fish, and fowl. These figures could by magical means serve the deceased throughout eternity.

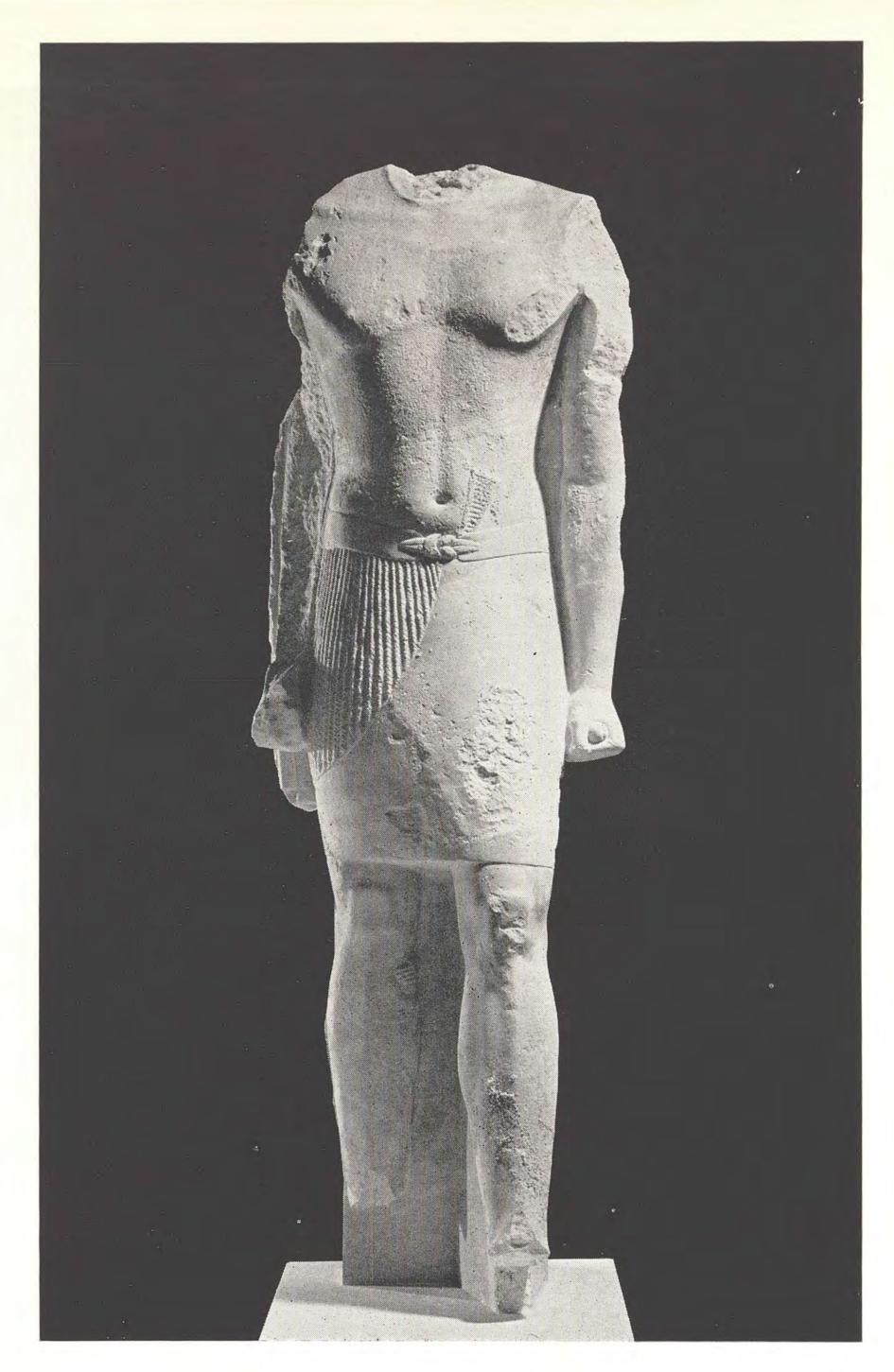
Below

PORTRAIT STATUE OF NEFU

From Giza V Dynasty (2560-2470 B.C.) Polychromed limestone. 17½" high. 48-47

According to the inscription, Nefu was the Inspector of the Treasury. This figure was found in a mastaba, or tomb of a noble, at the foot of the pyramid of Khufu at Giza. In order that the *Ka* might always have a bodily residence, the tombs of Egypt contained, in addition to the mummy, such sculptured likenesses of the deceased.

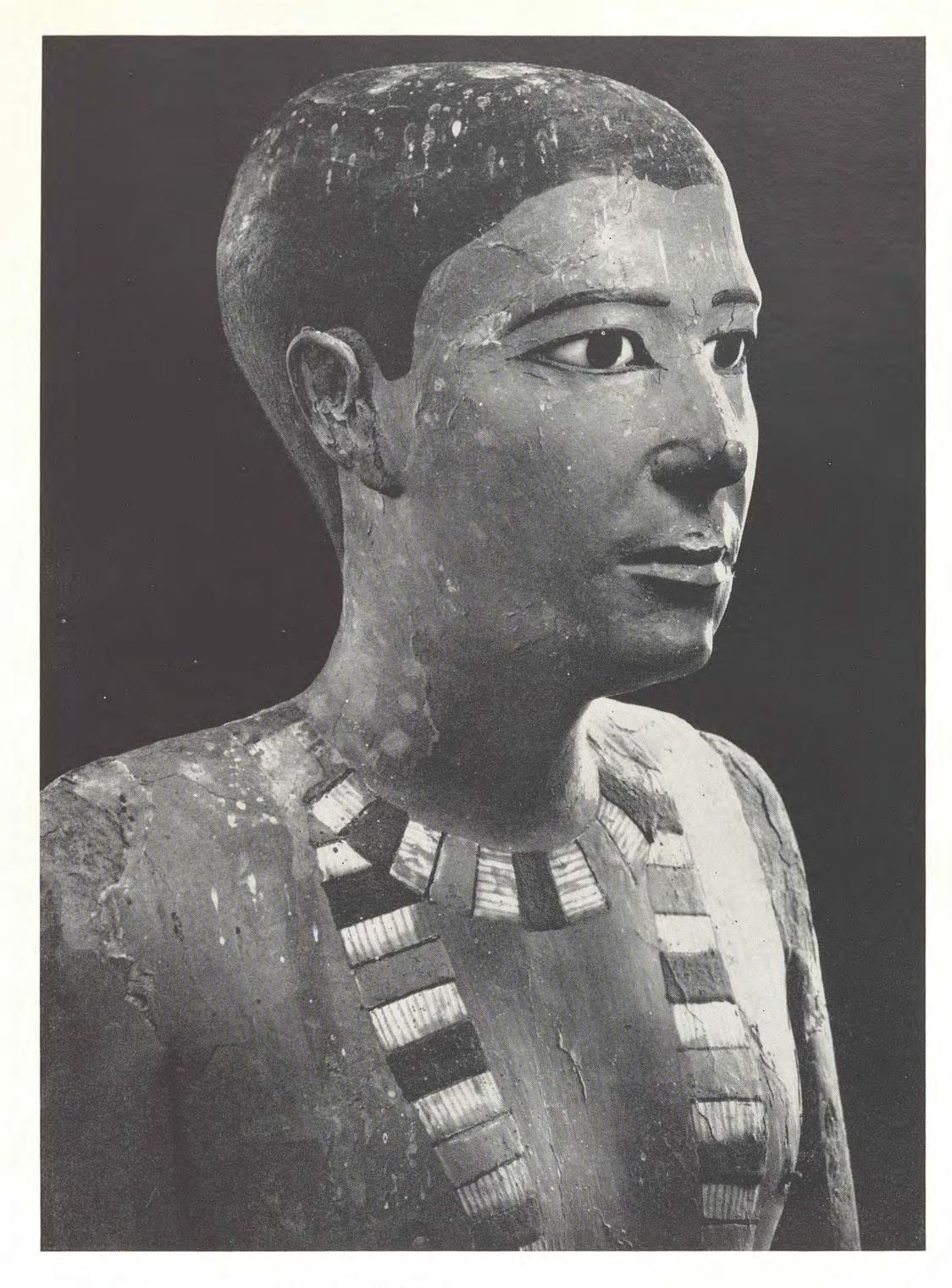




STATUE OF THE NOBLEMAN RA-WER

From Giza
V Dynasty (2560-2470 B.C.)
Limestone with traces of polychrome
5' 9" high. 38-11

Like Nefu, this figure comes from one of the mastaba tombs at Giza. Ra-wer was part of a group which included his wife, father, and son. The clearest demonstration of the continuity of tradition in Egyptian art can be seen by comparing this figure with that of Archibeios (Page 21) from about 250 B.C.



DETAIL OF THE HEAD OF METHETHY

From Sakkara
Polychromed wood. Eyes inlaid with alabaster and obsidian
End of V Dynasty. About 2420 B.C.
Entire figure, 315/8" high. 51-1

The wooden figure of Methethy and the reliefs from the walls of his tomb (Page 15) come from a mastaba at the foot of the pyramid at Sakkara of King Unas, the last pharaoh of the V Dynasty. According to the hieroglyphs, Methethy was Overseer of the Office of Crown Tenants, a high position in the administration of royal property.



HEAD OF A MAN

XII Dynasty. About 1850-1800 B.C. Black granite. 12" high. 39-8

After the V Dynasty there was a succession of weak pharaohs, and a consequent political and artistic decline. This period of anarchy lasted more than three hundred years, until it was halted by the pharaohs of the XI and XII Dynasties. A renaissance of the arts occurred particularly in the latter dynasty, but rather than slavishly copying the styles of the Old Kingdom, the artists, motivated by the increased humanism of the time, created a style distinguished for its vital realism.

Right

A DAUGHTER OF AKHENATEN

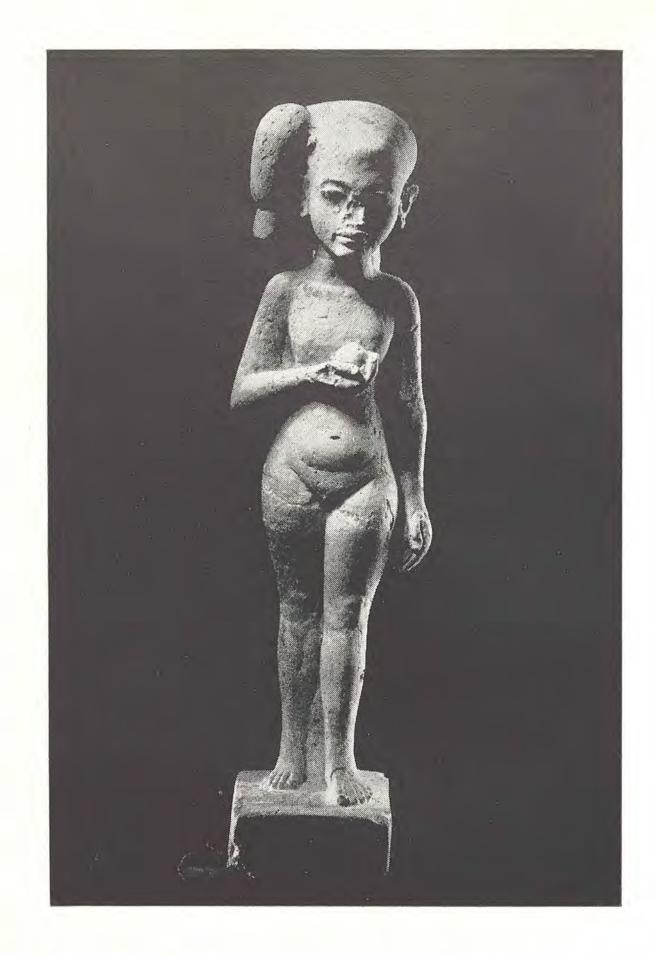
XVIII Dynasty. 1375-1358 B.C. Limestone. 15½" high. 47-13

Below

QUEEN NEFERTITI

From Boundary Stele N, Tel-El-Amarna XVIII Dynasty. 1375-1358 B.C. Sunk relief. Quartzite marble. 19" x 24½". 44-65

Akhenaten and his queen Nefertiti abandoned the complex pantheon of Egyptian gods and turned to the monotheistic worship of Aten, a god of truth. During their reign accepted conventions were supplanted by faithful observations. Akhenaten was strongly opposed by the hereditary priesthood, who, at the death of the pharaoh, re-established the traditional religion and art.







TORSO OF THE NOBLEMAN ARCHIBEIOS

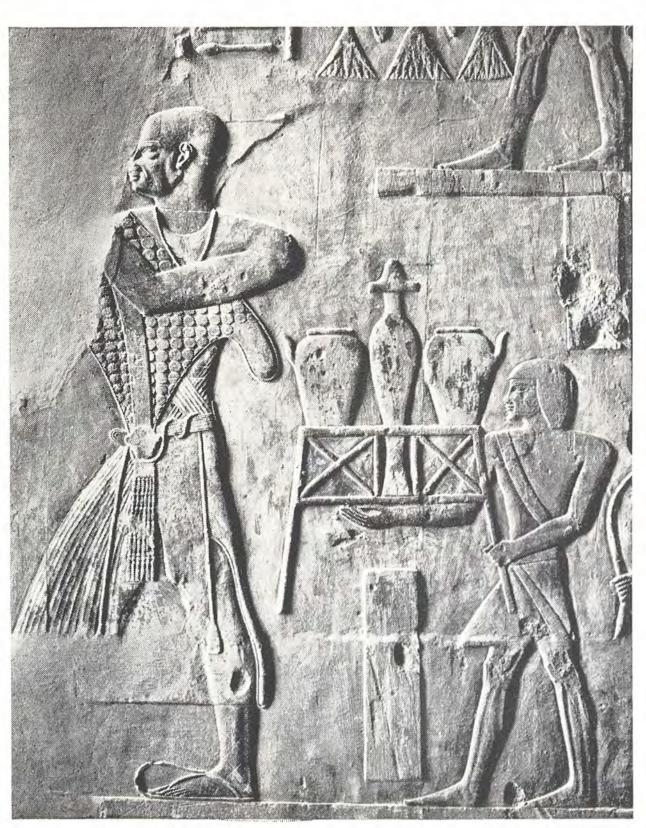
From Mendes
Ptolemaic period. 250-220 B.C.
Gray granite. 43½" high. 47-12

According to the inscription on the belt of this figure, Archibeios was Royal Scribe and Overseer of Field Workers. Nothing shows more clearly than this figure the force of tradition in Egyptian art. The great city of Alexandria with its library and museum filled with Greek art had been built almost two hundred years previously, but Archibeios is shown in the same formula used in Egypt two thousand years earlier.

RELIEF OF A PRIEST

Probably Mentu-em-hat
From the tomb of Mentu-em-hat, Thebes
XXV Dynasty. 675-648 B.C.
Painted limestone. 20 5/16" x 15 13/16". 48-28/2

The figure of the priest is probably Mentu-em-hat himself. The elaborate costume is typical of those depicted on reliefs of this later period. Most significant, however, are the forceful modeling of the head and the brutally realistic indication of an aging man contrasted with the youthful figure immediately behind him.



Right

KNEELING PHARAOH

XXX Dynasty. About 360-350 B.C. Bronze. 71/8" high. 53-13

Below, left to right

THE GOD ANUBIS

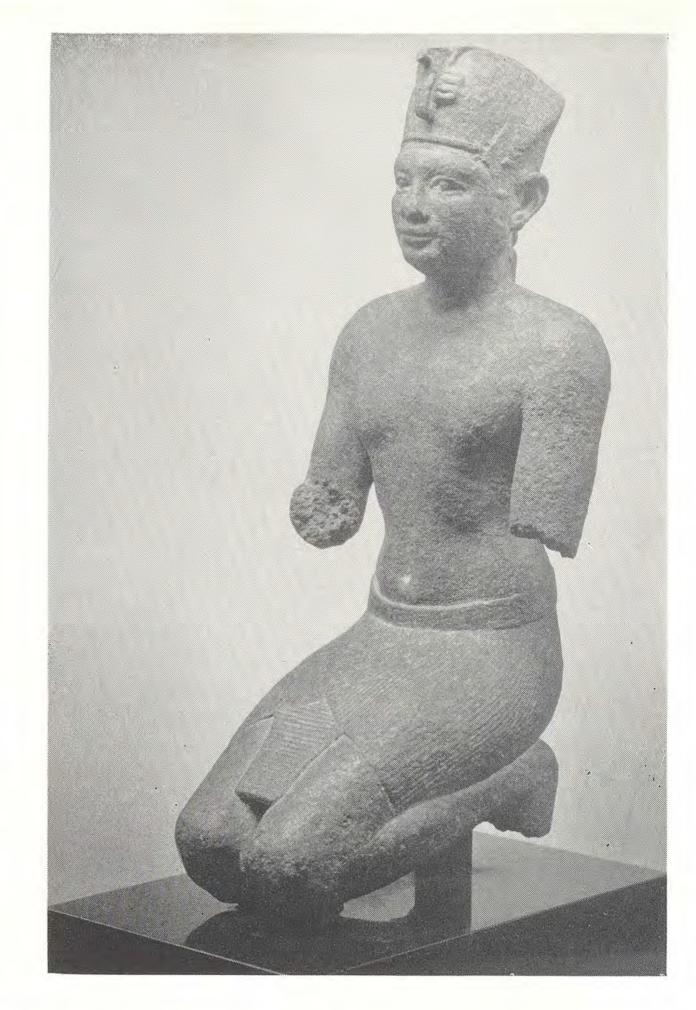
XXVI Dynasty (Säite, 663-525 B.C.) Bronze with silver inlay. 6 9/16" high. 57-105

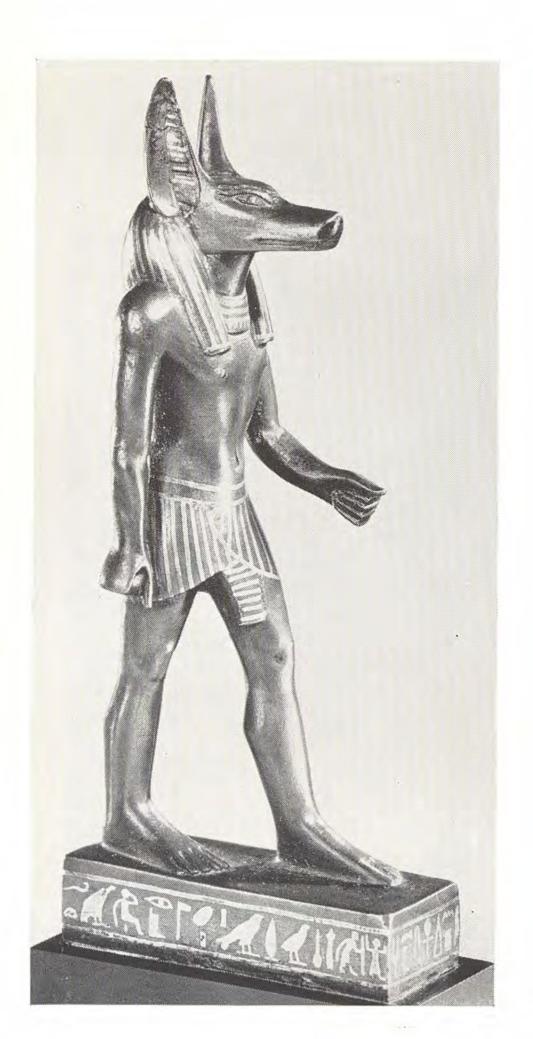
THE GOD HORUS AS A CHILD XXVI Dynasty (Säite, 663-525 B.C.) Bronze with silver and gold inlays. 9½" high. 55-100

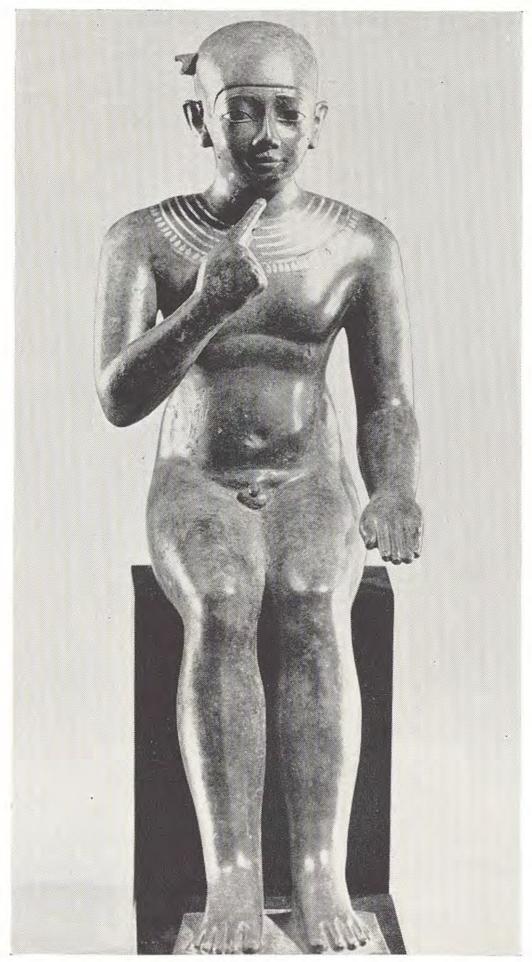
A PRINCESS

XXX Dynasty. About 360-350 B.C. Wood. 6½" high. 47-25

Although the Egyptians knew the use of bronze, they rarely employed it as an artistic medium save in the Säite period, when it was handled with sensitivity and refinement. Often, as in the ANUBIS and the HORUS, the material was embellished with delicate inlays in gold and silver. The inscription on the ANUBIS reads: "Anubis, may he give long life to Wedja-Hor, son of Pa-shery-wesir and his mother is called Tanet-Khonsu."









Greece

Contemporaneously with the birth of civilization in Sumeria and Egypt, the peoples around the Aegean sea were emerging from barbarism, carving images in stone, and evolving a system of writing. By 1500 B.C. these races had developed a flourishing and advanced civilization, but it was not Greek. On Crete it is known as Minoan and on the Greek mainland as Mycenean. About 1200 B.C. this culture was devastated by the Dorian invaders from the North, whose civilization was far below that which they overran. However, they did bring to Greece, or Hellas, an Indo-European language, a sense of personal superiority, and an intense pride of race, as well as the pantheon of Olympian gods.

The miracle of Greek culture and intellect is inexplicable unless it is regarded as the fortunate fusion of the migrants from the North with the Aegeans. At the very base of Greek greatness lies the principle of individual liberty. This concept made possible the democracy of the independent Greek city-state, which became the foundation for modern democracy; it accounts for an art which was able to exceed the limits of archaism and use the inspiration of its individual craftsmen; it fostered an intellectual inquiry into the universe and its meaning, which effort elevated the status of man to that of a creative genius.

Although when Greek art made its first appearance in about 800 B.C. it was comparable to the stylized art produced in Egypt and Mesopotamia, it already contained the leaven that was to alter it completely—the rational Greek mind. As free men, unhampered by the conventions of a domineering priesthood and court, the Greek artists were able to create in individual terms. As thinking men, they were able to visualize a transcendent concept of the ideal. This idealization is apparent in archaic sculpture, of which a late example is the HEAD OF A YOUTH. There, stylization, exaggeration, and repetition of motifs have been employed in such a manner that individual, even national or racial, characteristics were subordinated to an expression that in its universality became ideal. The visual was thus combined with the rational in a style so basic to the Occidental

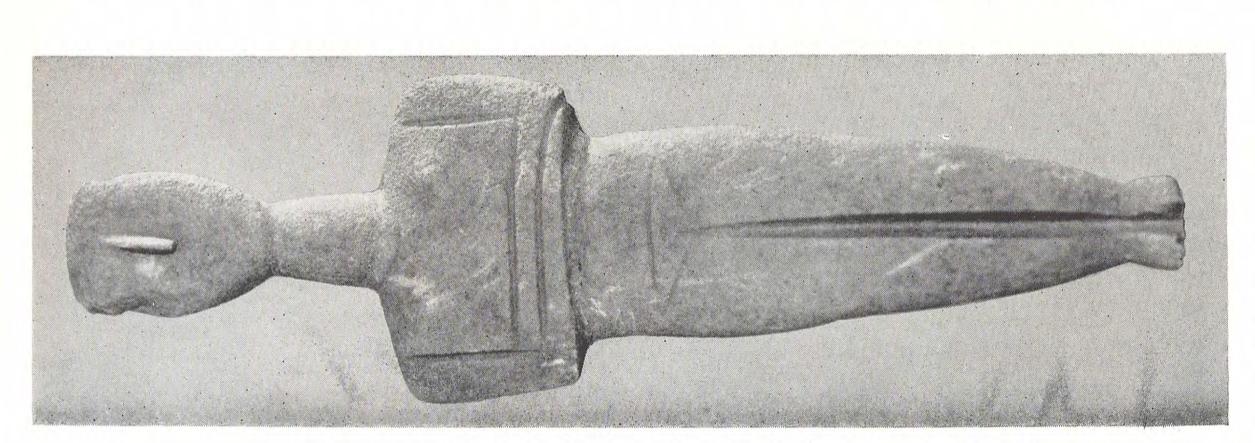
world that it was the foundation of all western art.

In freeing themselves from the ancient or "Oriental" conventions, the Greek artists were essentially breaking away from a two-dimensional art into a style in which form and eventually space became the absorbing interests. The form was almost invariably that of the human body elevated to a level of god-like perfection. As this body attains a freedom of movement and the posture relaxes, or physical action alters and changes its position, the space around the figure becomes important. Thus the observer is increasingly required to move around the figure rather than to view it statically from the front.

By the defeat of the Persians in 479 B.C., the Greeks received a new creative impetus, as cities laid waste by the invaders had to be rebuilt. Even more important was the lift that was given to their feeling of egotism. The immediate results were a phenomenal surge of artistic production and a quickening of stylistic development in both art and literature. Athens assumed the role of artistic and political arbiter, and under Pericles there flowered the great Classic Age of Greece.

Artistically speaking, the decade following the defeat of the Persians was a period of transition. The bronze HERAKLES reveals in the face a lingering archaic manner, but the body is modeled with freedom and with increased anatomical observation, despite the stockiness of the proportions typical of this period immediately prior to the Golden Age. The work of Phidias, the sculptor of the gold and ivory figure of Athena for the Parthenon and overseer of construction for the Acropolis in Athens, epitomizes the high level of mid-fifth century Greek art. The GRAVE STELE of this period typically combines balance and restraint with a new freedom of pose and movement.

A greater svelteness in bodily proportions and a more intensified representation of movement are characteristic of Hellenic art of the late fifth and fourth centuries. These laid the foundation for the elegance on the one hand and the violence on the other which mark Hellenistic art of the third and second centuries B.C.



Right

HEAD OF A YOUTH

About 510 B.C. Parian marble. 71/2" high.

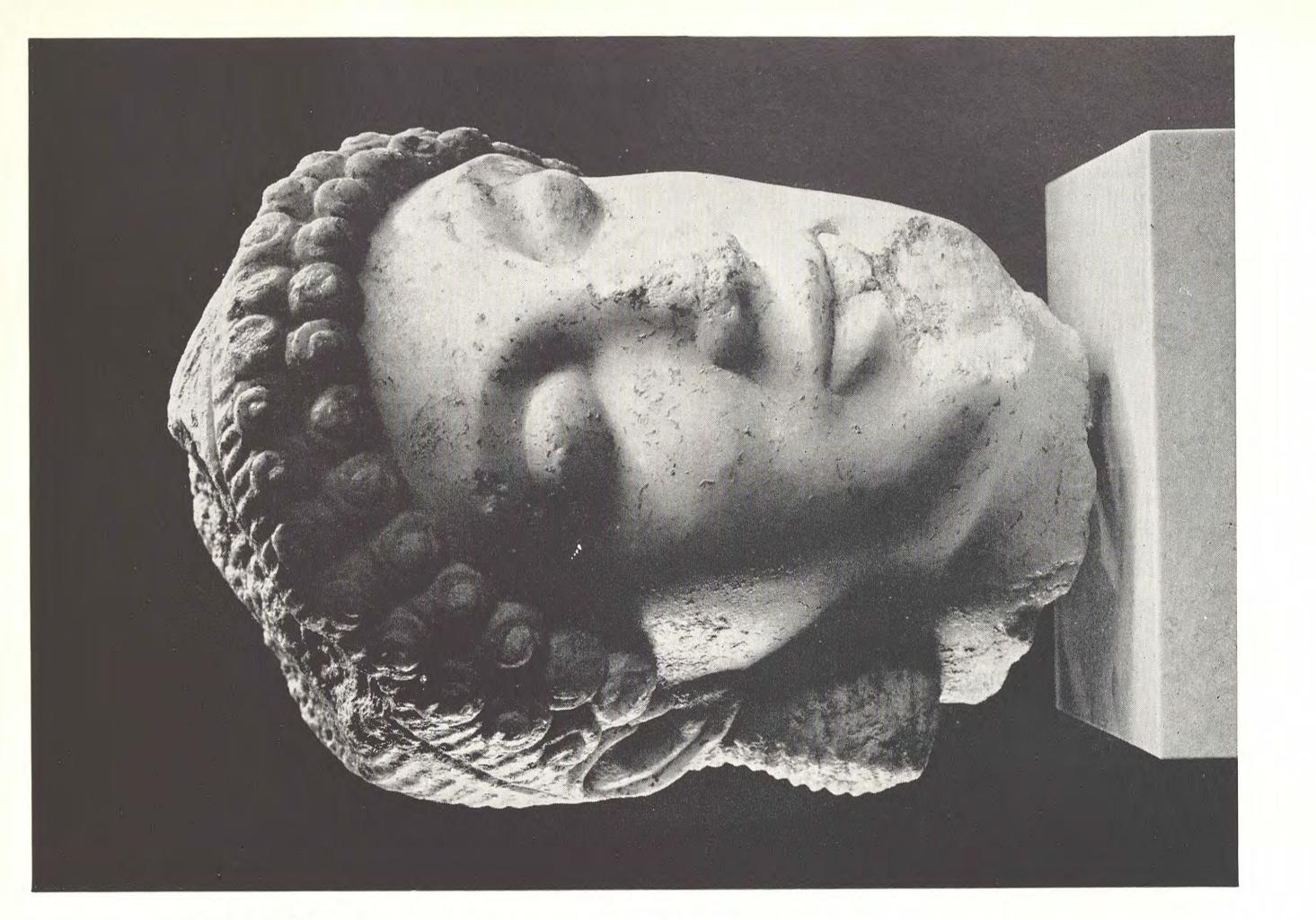
38-7

Archaic sculpture is no longer considered merely an essential preparatory step in the development of Greek art of the classical period. Rather its harmonious balance of forms and rhythmic control of patterns constitute a three-dimensional art comparable in power to poetry of epic proportions. The sculptor is not trying to mirror nature, but to construct figures which suggest the intrinsic strength, beauty, and nobility of man.

ures, predating the Persian occupation, are logical finds of Athenian sculpture. The HEAD OF A YOUTH may have come from Within this this treasure known as the "Persian spoils." After the Persians had evacuated Athens, as monuments to the victory of the Greeks, which the invaders had destroyed. What had not been wrecked by the enemy was razed temples and young men). These figfrom the archaic period of Greek sculpture. In recent years they have been excavated, and have proved one of the richest archaeothe temples on the Acropolis or holy place the triumphant Athenians began to rebuild and used as fill for low ground. rubble were parts of the older hundreds of votive statues of (Kouroi) and maidens (Korai

> CYCLADIC IDOL 3000—2500 B.C. Marble. 161/4" high. 35-41

On the Cycladic islands in the Aegean sea have been found statuettes of the early Bronze Age. These were mostly recovered from tombs, suggesting that the islanders held beliefs similar to those of the Egyptians.



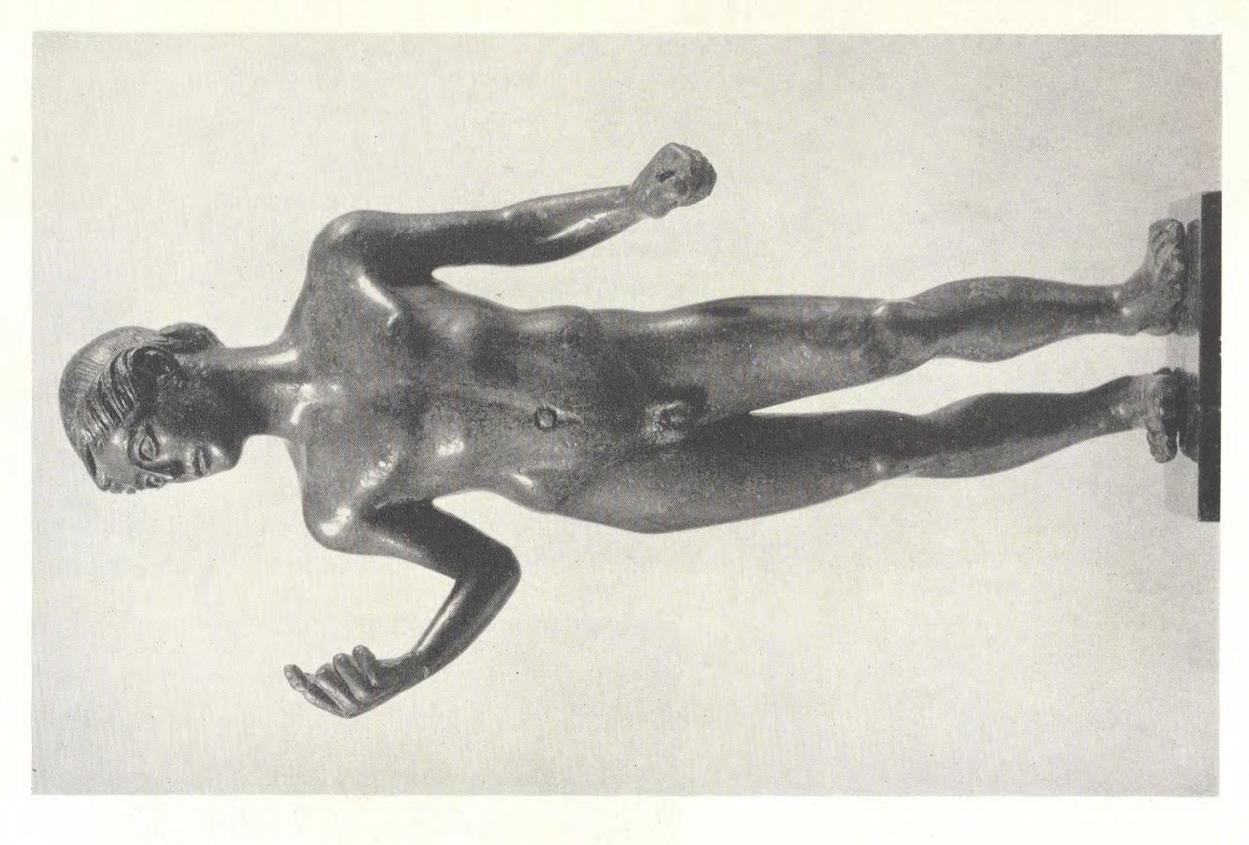




480—450 B.C.

Bronze. 5%" high. 54-24

During the period from 480—450 B.C., one of the important centers of bronze casting was in Arcadia, from which the HERAKLES may have come, or it may have originated in the Arcadian colony of Cyprus.



А Уоитн

Late 5th century B.C.

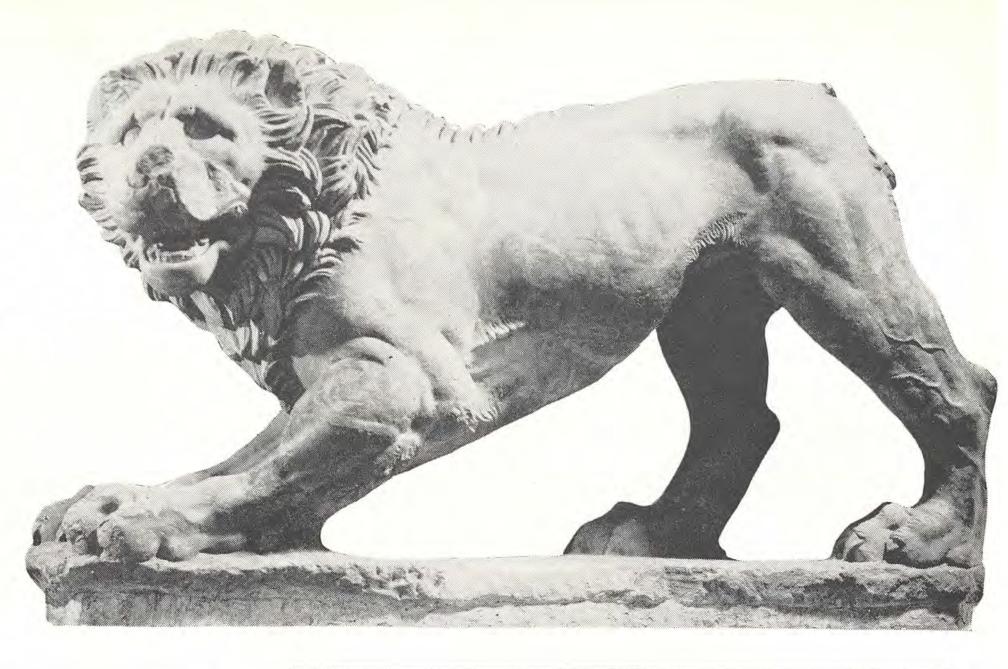
Bronze. 61/4" high. 56-79

This bronze from Cumae in southern Italy attests to the fine quality of craftsmanship in the Greek colonies.

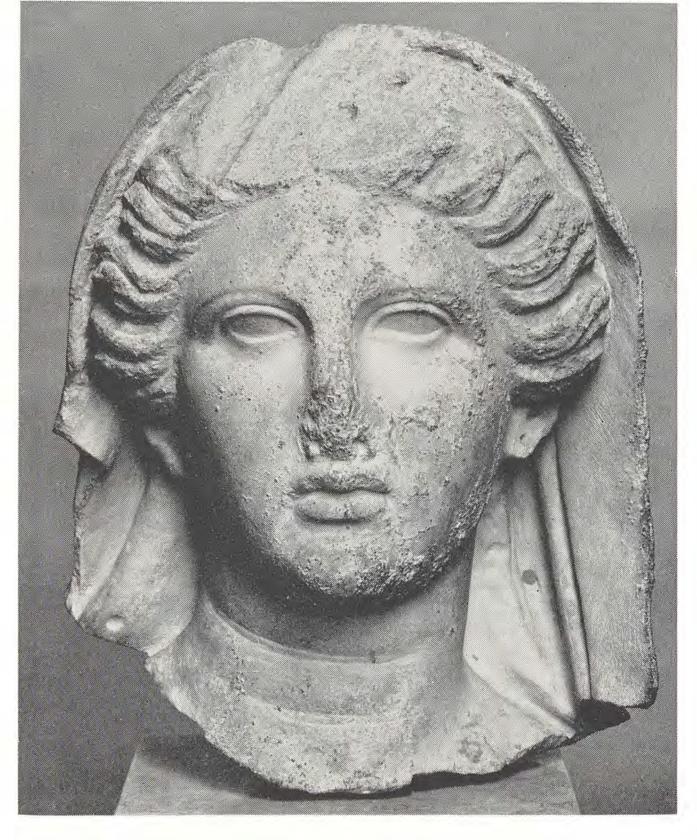
LION

Second half of the 4th century B.C. Pentelic marble. 46" x 82". 33-94

Presumably one of a pair of lions which flanked the approach to a great public building or victory monument.







Above
FEMALE HEAD
4th century B.C.
Marble. 133/4" high. 33-3/4

Left

GRAVE STELE OF POLYSTRATE OF HALAI 4th century B.C. Marble. 54" x 30". 31-65

This tombstone belonged to a family from Halai, a township between Athens and Cape Sounion. Polystrate is shown holding the hand of her son Polystratos; behind are her husband, Polyaratos, and her father-in-law, Leukonides (here not visible).

Right

AMPHORA—CORINTHIAN

7th century B.C. Terra cotta. 28½" high. 47-43

Below—left

BLACK-FIGURED AMPHORA—ATTIC

Signed: Nikosthenes epoiesen 550-525 B.C.

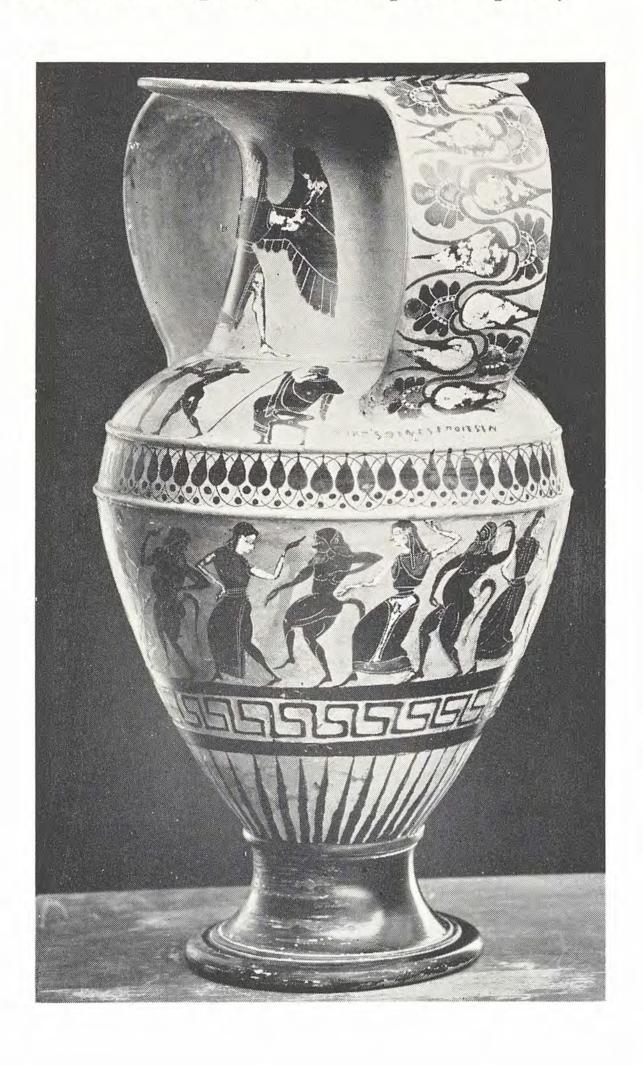
Terra cotta. 12½" high. 52-22

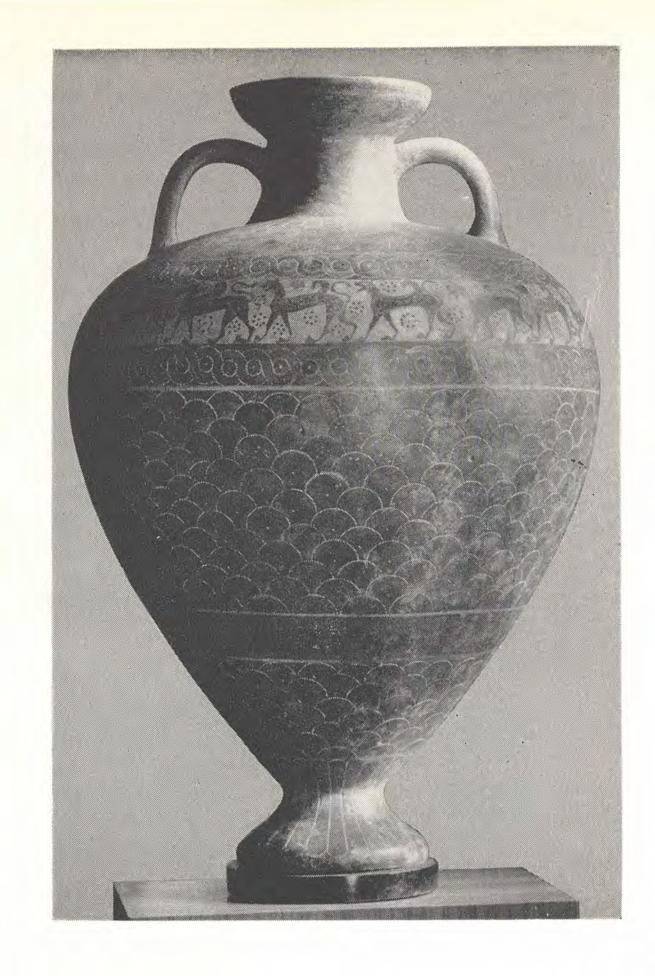
Below-right

RED-FIGURED KYLIX—ATTIC

Early 5th century B.C. Terra cotta. 14" diameter. 51-58

The quality of the standards of Greek taste is most clearly illustrated by the refinements in shapes and designs that were lavished on purely utilitarian pieces of pottery.







The Etruscans

The Etruscan civilization, which flourished on the Italian peninsula for six centuries before it was conquered by the Romans about 100 B.C., covers a period in history roughly parallel to that of Hellenic Greece, yet today little is known about the history of the Etruscans, their language cannot be read, and their origin is uncertain. Theories vary as to whether they came as seafaring people from the East, were indigenous to the central section of the peninsula, or were emigrants from north of the Alps. Most archaeologists, however, favor the belief that between 1000 and 800 B.C. the Etruscans migrated from Asia Minor to what is now Tuscany, where they found in existence flourishing villages of a Bronze Age culture. It is probably the commingling of these aboriginal tribes with the colonists from the East that formed the Etruscans as we know them.

If little is certain about the history of these people, much is known about the lives they lived, the work they did, and the art they created. They adhered to Near Eastern religious beliefs in the continued existence of the soul after death and the need for supplying the eternal spirit with conditions similar to those to which it was accustomed in this world. Thus the Etruscans made their tombs like houses, equipped with furniture and food, and decorated with paintings of the life, sports, and pleasures to which the individual had devoted himself. In this setting the deceased was placed fully clothed and richly ornamented. Although the Etruscan language is still untranslatable, these paintings speak more eloquently than mere words of the culture they represent.

From the beginning the Etruscans were apparently a seafaring people whose merchants traded their mineral wealth with the Phoenicians and learned from them the crafts of Egypt, Assyria, Syria, and Cyprus. They were themselves proficient workers in metal. Their gold jewelry, bronze figures, vessels, chariots, mirrors, furniture, and arms and armor are

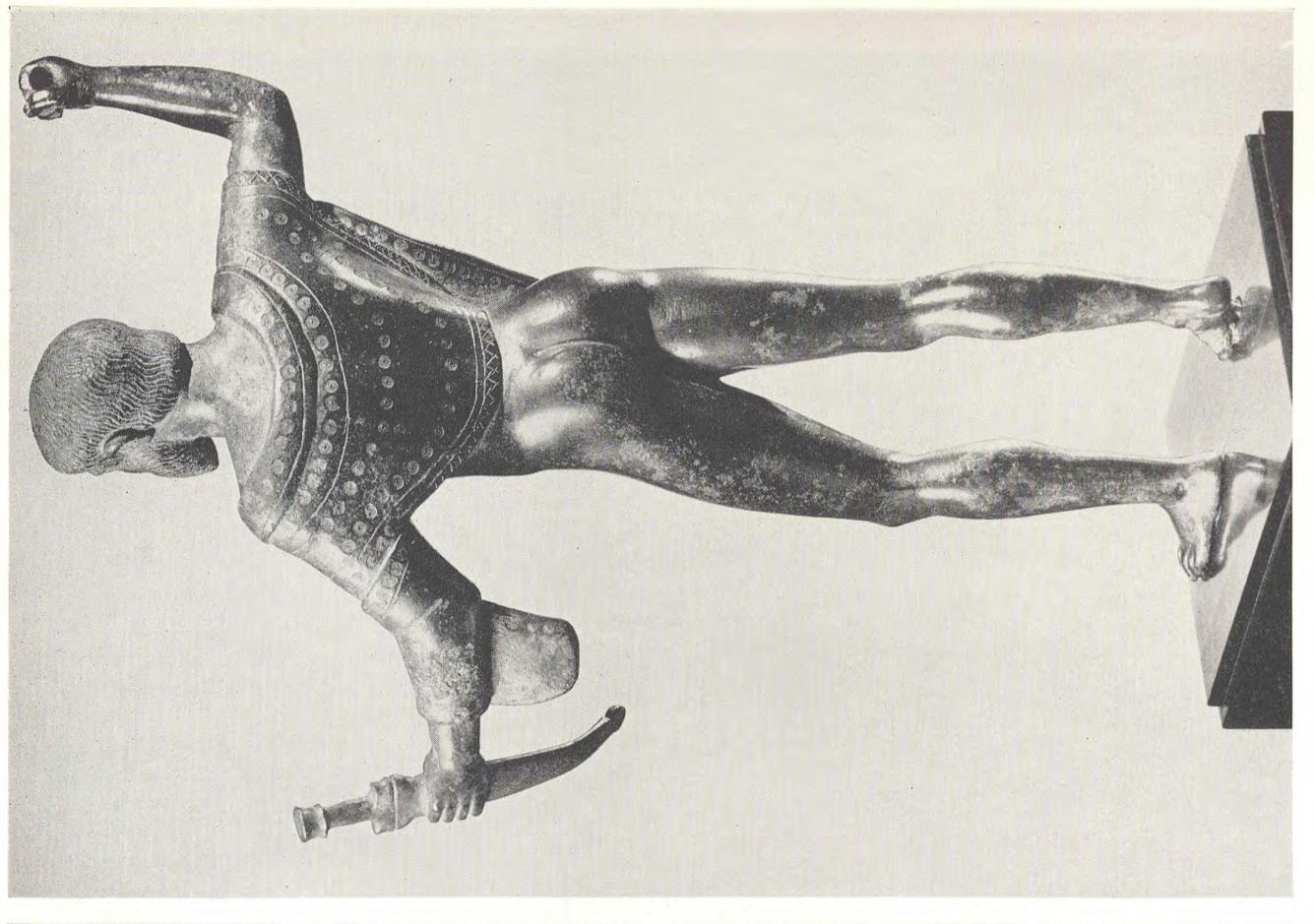
all of the highest quality in craftsmanship and design. In addition to sculpture in metal, the Etruscans attained great skill in the modeling of terra cotta, which in general they favored over sculpture in stone.

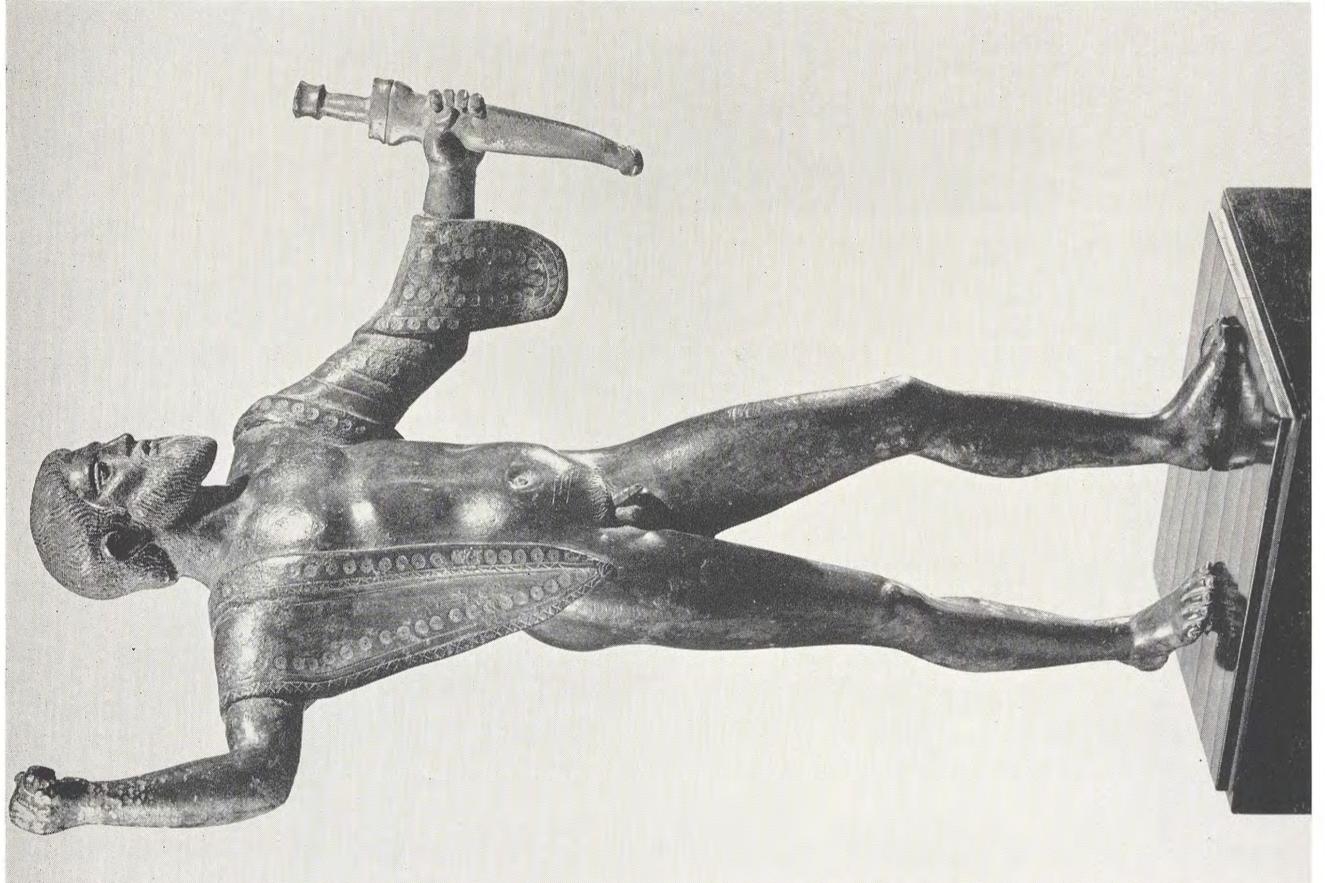
About 600 B.C., when the Greeks began their extensive colonization of southern Italy, the Etruscans adopted Hellenic styles in their sculpture and painting, although in architecture they retained their more ancient forms.

With the exception of the early bronze SHIELD, the examples in the Gallery's collection illustrate the close affinity of Etruscan and Greek art. In particular, the bronze WARRIOR GOD (Tinia or Mars) is closely related to the late archaic sculpture of Greece of about 510 to 480 B.C., yet in a characteristic Etruscan manner it is distinctly un-Greek. The style is more prosaic; the anatomy is more generalized and lacks the scientific preoccupation evident in the bronze HERAKLES (Page 24). The head, too, although in no sense a portrait, is less universal and ideal. The CINERARY URN shows a close relationship to Greek sculpture in the style and subject of the lower portion, but, in contrast, the figure on the lid is purely Etruscan in its freedom of modeling and its naturalistic portraiture.

If a characterization of Etruscan art were attempted the emphasis would have to be placed on forthright naturalism. The Etruscan was not an idealist concerned with the world of spiritual values. As a materialist, rather, he created objects for his own pleasure and enjoyment, or, in the case of tomb decorations, recreated those pursuits of life which had brought him amusement. It is of significance that because the Etruscan was primarily concerned with himself he early fostered an interest in true portraiture. The Roman portrait style finds its roots in that of the Etruscan, fortified by the rising popularity of portraits in the Hellenistic Near East.







Possibly the god Tinia, the Etruscan equivalent of Zeus, or a deity corresponding to Mars.

WARRIOR GOD

Excavated at Apiro, province of Marché Ca. 500-460 B.C. Bronze. 16" high.



DETAIL OF SARCOPHAGUS RELIEF

Purportedly excavated at Chiusi End of 6th century B.C. Limestone. Detail, 9" high. 45-63

For the Etruscans, carving in stone is less common than sculpture in bronze and terra cotta. The sarcophagus from which this detail is taken includes, also, figures from a funeral procession and athletes, all strongly influenced by Greek prototypes.

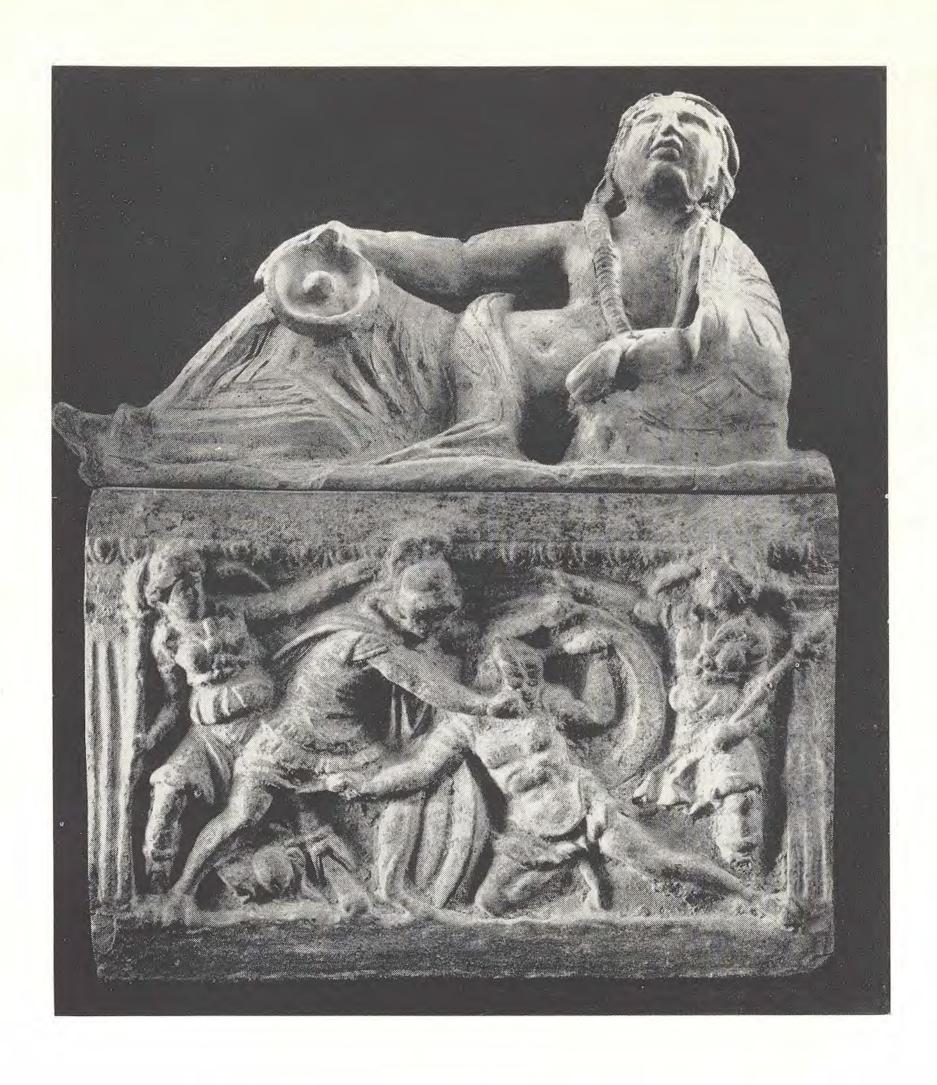
Chiusi, or Clusium as it was called in ancient times, was one of the twelve cities which were the dominant political units of Etruria. Extensive Etruscan cemeteries surround Chiusi on all sides. The tombs range from the early ones made to hold small cinerary urns to the later large and elaborately painted chambers hollowed out of the live rock. From the vast network of tombs around Chiusi have come some of the finest Etruscan artifacts.

WARRIOR GOD

(Corresponding to the Greek god Herakles) 4th century B.C. Bronze. 7½" high. 49-76

Because the language of the Etruscans has not been translated the names of their gods remain largely unknown. With the strong Greek influence it is logical to assume that the Etruscans created figures of the Hellenic gods, even if they were not a part of the ancient Etruscan pantheon.





CINERARY URN

2nd century B.C. Terra cotta. 21³/₄" high. 45-59

Scene on the urn depicts the duel between Eteocles and Polyneices, the two sons of Oedipus, who are shown flanked by their sisters Antigone and Ismene.

Below Left

SHIELD

Geometric Period, about 750 B.C. Bronze. 21 7/16" diameter. 48-53

Below Right

MIRROR

4th century B.C. Bronze. 123/8" high. 56-124 Gift of Miss Katherine Harvey

Engraved scene of Dionysos embracing Semele.





Hellenistic Greece and Rome

Pure Greek or Hellenic art was that produced by self-contained Greek states from their beginnings in the eighth century B.C. until 330 B.C., the time of Alexander. Hellenistic art was that produced by the Greek empire, a vast admixture of peoples from Asia to Italy, and spans the years 330 to 30 B.C. The art of the early or Classic period was moderate, serene, and ideal, characterized by harmony and balance; that of the Hellenistic period was stormy, passionate, and realistic, marked by violence and contrast. In past criticism this late Greek style has been considered a degeneration of the great Classical manner, but in the last few decades it has been rightly appreciated as a change implicit in the altered conditions of living and thinking, and not as a decadence. With the vast world conquests of Alexander the Great, patterns of life varied markedly from those of preceding centuries. The Empire that considered itself Greek was not composed of the ancient hereditary citizens of individual city-states, but of all races, all colors, and all civilizations of ancient times. Commerce expanded, and every phase of life, both public and private, was altered. The style of the Classical period was inadequate to express the new man that came into being; thus the changes that came about were inevitable and not indications of decline.

Within a few years, Alexander brought practically the whole known world under his sovereign, god-granted kingship, but his early death left this extended empire without a political organization adequate to hold it together. It almost immediately fell apart into three major dynasties and numerous autonomous smaller states each headed by one of Alexander's generals. The Seleucid kings controlled Asia and Asia Minor; the Ptolomies reigned in Egypt; and the Antigonides held sway in Alexander's native land of Macedonia. Absolute monarchy under the sanction of power granted by the gods, or the doctrine of the divine identity of the ruler, was standard. For self-aggrandizement these royal overlords built larger and larger public buildings and private palaces. Wealth from trade and plunder fell into the hands of an aristocracy which similarly constructed and adorned buildings only for personal gratification. The idea of the glorification of the city-state was a thing of the past.

Into the Classical art of the Greeks came ideas from the Orient—from Persia, Syria, and Egypt. Man began amassing knowledge from all parts of the world. Libraries and art museums were formed for the exchange and enlargement of ideas and styles.

All of this worldliness is reflected in the art produced in the Hellenistic period. The predominant feature of this new style is probably its realism. Where the Classical period had eschewed all that was imperfect and transitory, the Hellenistic period dwelt upon it. Old age and youth appear in sculpture; landscape and naturalistic setting are represented or suggested; fleeting emotions of joy and pain are represented; ethnic types are perpetuated—the Gauls, the Negroes, the Persians, all of whom as "barbarians" were not considered admissible in art of the Classical period; and portraiture, for the first time in the Greek realm, came into its own and assumed a respectable rank.

Throughout the Greek empire certain cities became outstanding as centers of artistic production—Alexandria, Antioch, Pergamon, and Rhodes. But by the end of the first century B.C., as the power and wealth of Rome began to attract creative craftsmen, Hellenistic Greek art came to an end. Its forms had become so universal, however, that they provided a perfect medium ready-made for the expression of imperialist Rome.

Essentially materialists, the Romans were primarily interested in themselves. This fact is reflected in the number and quality of their portrait sculptures, in the narrative reliefs memorializing their own victories, in the lavishness of their public buildings devoted to sports and pleasures, and in the opulence of their dwellings. Lacking great artistic originality or sensitivity, the Romans borrowed ideas from other sources. Their early art drew heavily on that of Etruria, while during imperial times Greek artists were largely responsible for the sculptures and paintings produced for the Roman patricians, who also formed impressive collections of Greek old masters. Only in architecture and engineering did the Romans have no peers.

KNEELING SATYR

From Pergamon. About 200 B.C. Bronze with traces of silver. 131/4" high, with base. 53-82

The Satyr kneels before a twisted tree trunk, the branches of which may originally have terminated in holders for lamps.

The city of Pergamon, the seat of the kings of the Attalid dynasty, was surrounded by the Seleucids of Syria. Unlike other strongholds of Hellenistic art, Pergamon was not bound by ancient traditions, hence it developed an individual style which emphasized brutality and passion. This overstatement of emotions and contorted forms have caused it to be called the Baroque period in Classical art. The most patent example of this dramatic style is the ALTAR OF ZEUS from Pergamon. The monumental frieze around the base represented the battle of the gods of Olympus and the giants. This altar was such a symbol of frenzied paganism that it is referred to in the Book of Revelations (II, 12 and 13).

And to the angel of the church of Pergamos write:

These things saith he which hath the sharp sword with two edges:

I know thy work, and where thou dwellest, even where Satan's seat is . . .



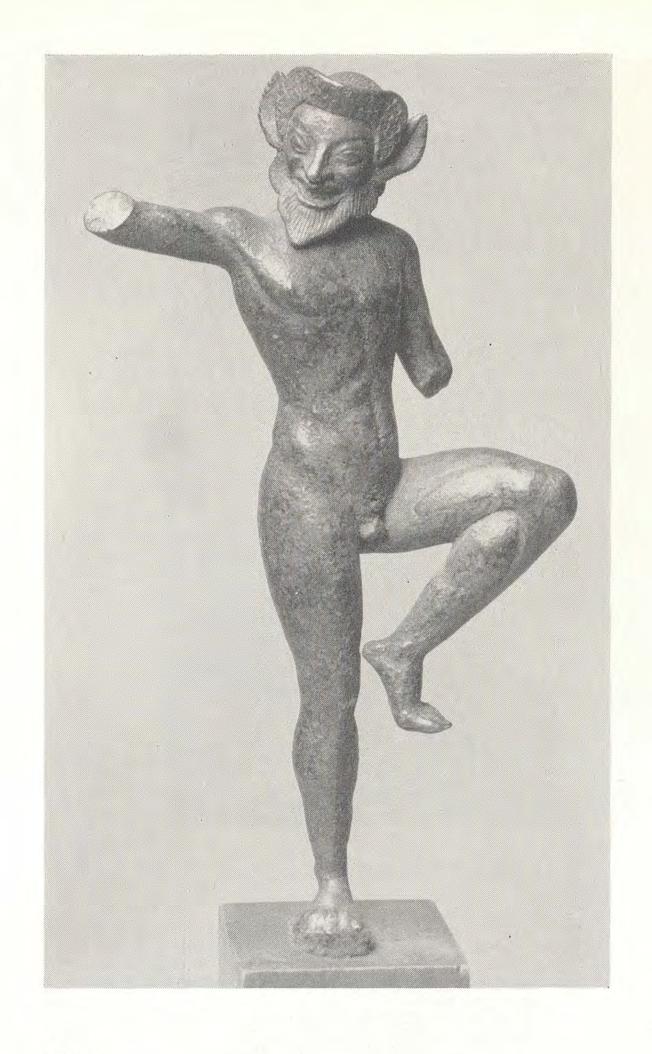




SELEUCUS IV AS HERAKLES

About 175 B.C. Bronze. 223/8" high. 46-37

Seleucus IV was the ruler of Syria from 187 to 175 B.C. Beginning with Alexander, the lion skin was used as a symbol of divine descent from Herakles, which accounts for the representation of Seleucus as the Greek god.





Above Left

Dancing Satyr

From Alexandria
Early 3rd century B.C.
Bronze. 57/8" high. 56-80
Bequest of Dr. Jacob Hirsch

Right

WOUNDED GAUL

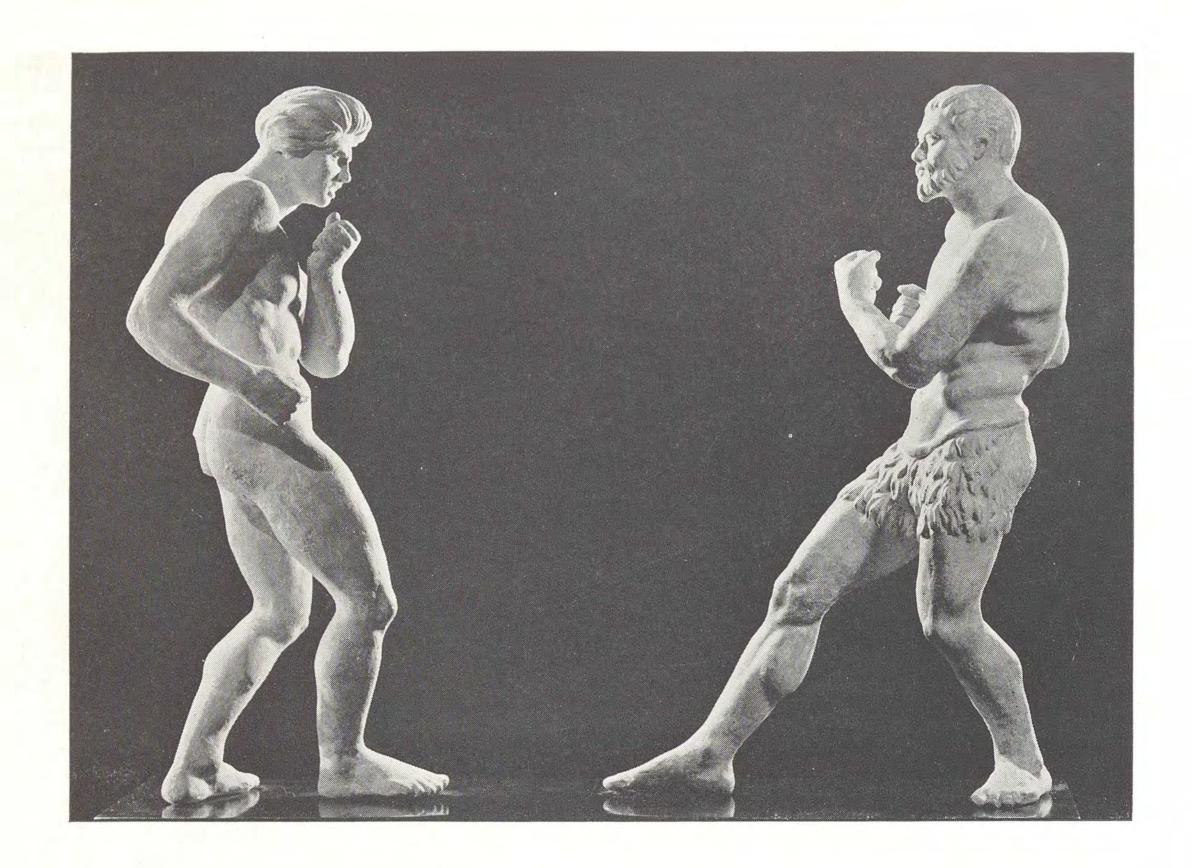
About 200 B.C. Bronze with silver inlays. 6½" high. 57-28

Below

CENTAUR

From Alexandria
2nd century B.C.
Chalcedony. 41/4" high. 56-81
Bequest of Dr. Jacob Hirsch





Above

GREEK AND BARBARIAN BOXERS

From Centuripe, near Catania, Sicily 2nd century B.C. Terra cotta. 167/8" high. 35-16

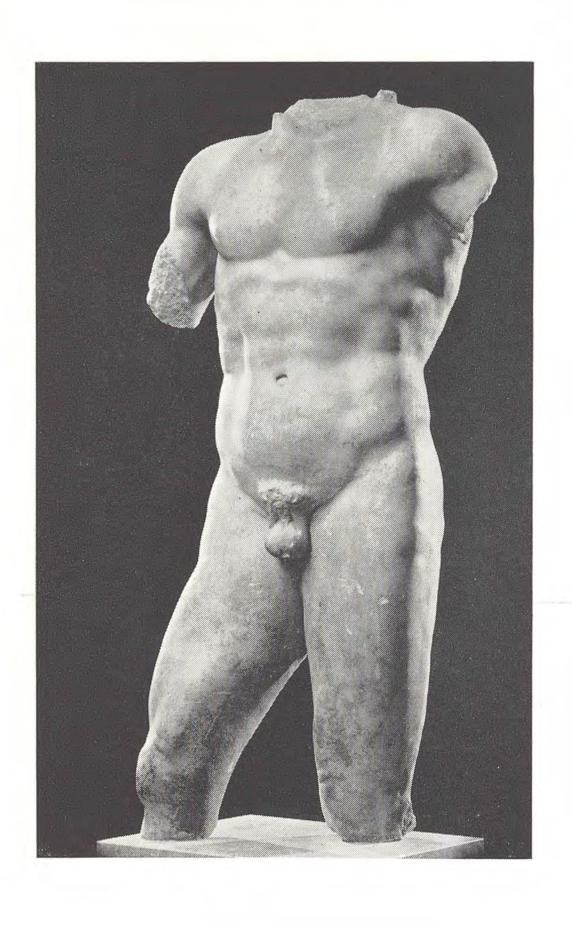
The Greek athletes generally participated in sports in the nude, in contradistinction to the practice of other nations, all of which were considered "barbarian" by the Greeks. Also, the Greek youth was generally clean-shaven, thus making possible the identification of these as Greek and "barbarian" boxers.

Right

Torso

School of Pergamon 2nd century B.C. Marble. 36½" high. 41-48

The school of Pergamon founded its style on Attic art and considered Athens as its intellectual parent. It is, therefore, not surprising to see in this Torso a close affinity with the Attic school of the fourth century.



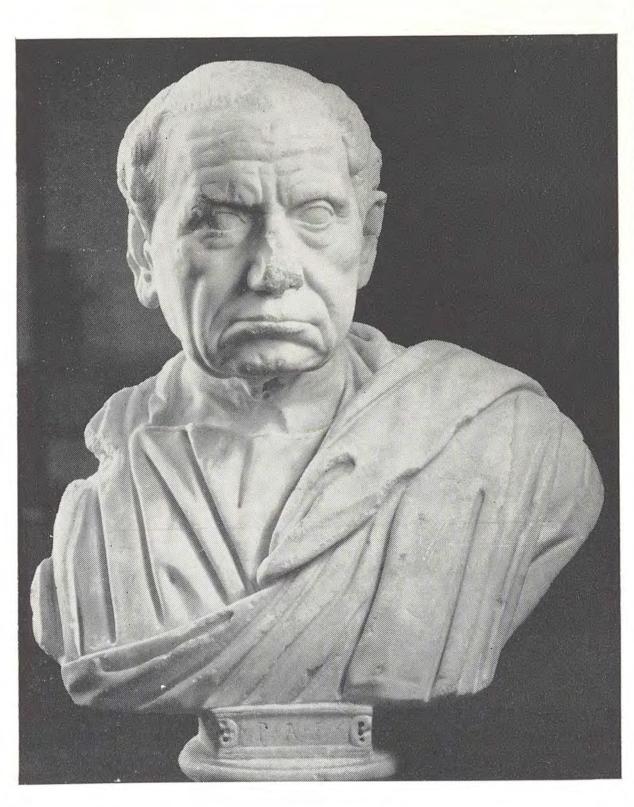
Right

PORTRAIT OF A LADY

Roman. Flavian period (69-117 A.D.) Marble. 25" high. 48-9

Although the beginnings of portraiture in the West go back to Etruscan times and were further advanced during the Hellenistic period, it was in Rome that the genre reached its height. Roman individualism found its most characteristic expression in the frank portrait busts that abounded in all public buildings and which must have been prominent in private dwellings.

The elegance of fashions of Flavian times may be seen in the exceptionally well preserved PORTRAIT OF A LADY, which was probably made in Roman Egypt, possibly Alexandria. The style of the coiffure and the acanthus leaf ornament of the base, as well as the engraving of the iris of the eyes make possible a dating of this piece in the latter years of the reign of Trajan, or about 110-115 A.D.



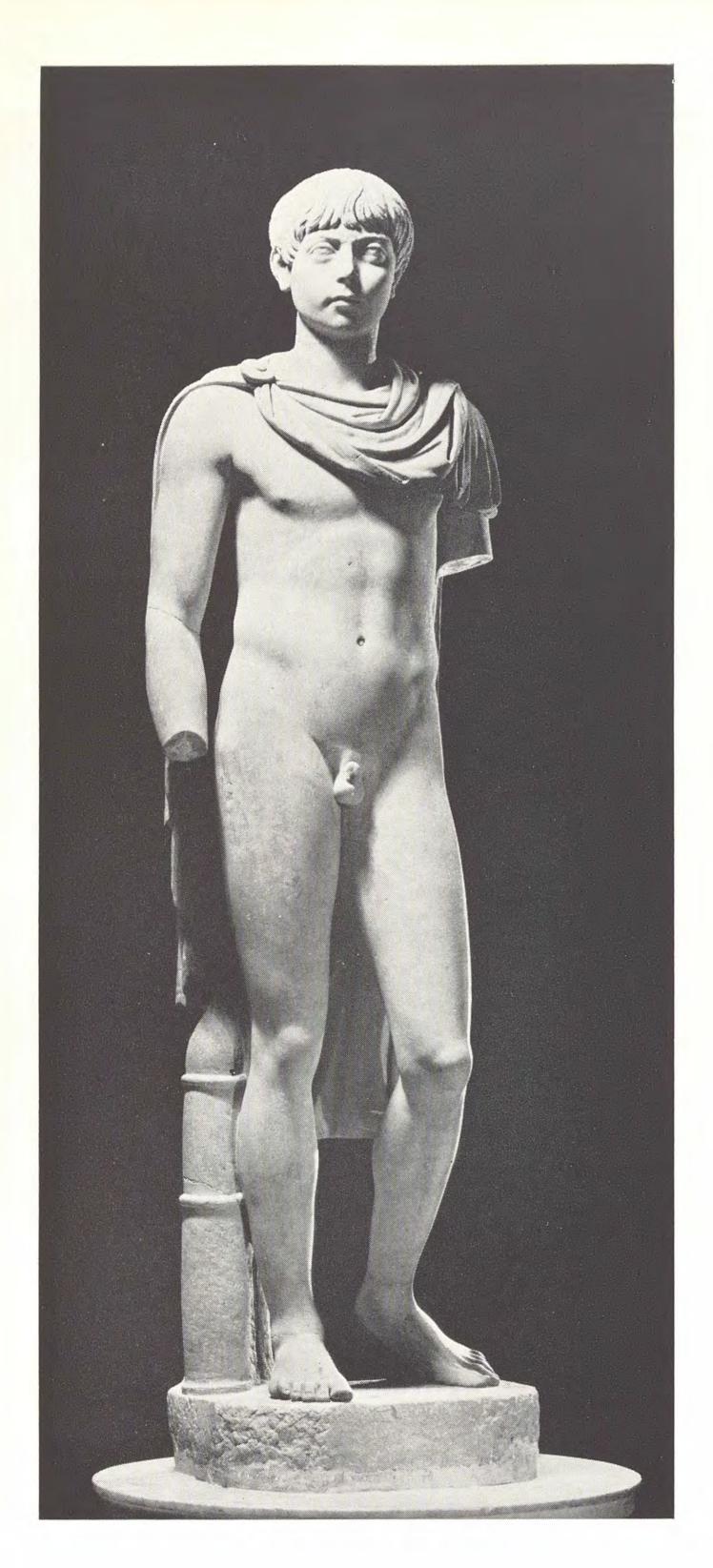


Left

PORTRAIT OF A MAN

Roman. 1st century A.D. Marble. 24" high. 47-30

This bust, often called the ROMAN LEGISLATOR, shows the naturalism characteristic of the Roman portrait style. No attempt is made to idealize the head, rather the artist has emphasized the wrinkled and sagging skin of the aging patrician. Although later portraits often degenerated into grotesqueness, such is not the case in this honest representation of character, typical of the works of the first and second century A.D.



PORTRAIT OF A YOUNG PATRICIAN

Roman. 2nd century A.D. Island marble. 65" high. 34-91

It has been suggested that this is a portrait of the school-boy Polydeukes, a relative of Herodes Atticus, who, in Athens, was Hadrian's rival as a patron of the arts. The figure of Polydeukes, if it be he, is shown in the Apollotype so frequently used in Greek sculpture, but the head is obviously a portrait although sufficiently refined and generalized that there is no dichotomy between it and the somewhat archaistic treatment of the body.

The figure was formerly in the collection of the Marquess of Lansdowne and apparently occupied one of the niches in the dining room of his great town house. This room is now in the Metropolitan Museum in New York.

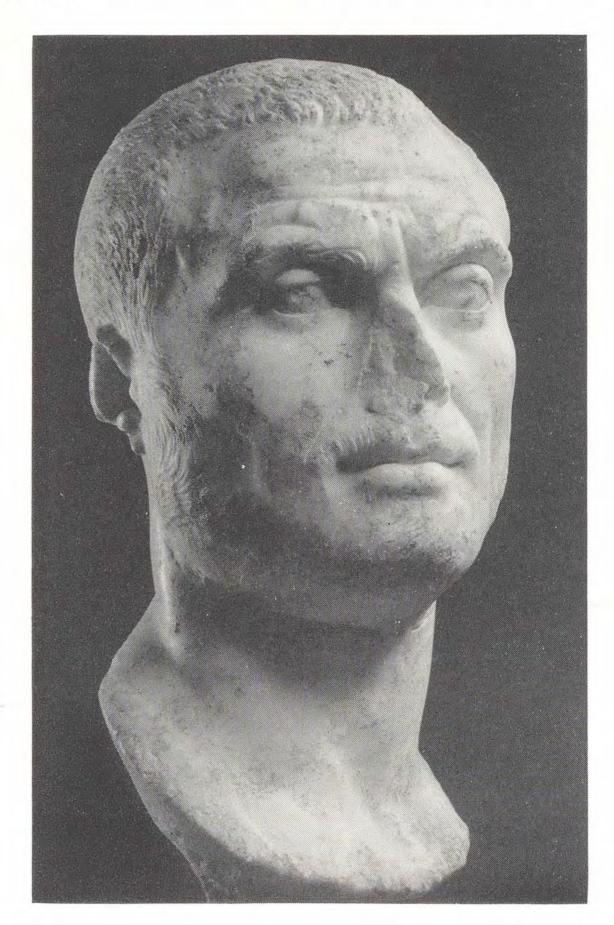
Below

PORTRAIT HEAD OF A MAN

Roman. 2nd century A.D. Marble. 14½" high. 47-14

Excavated from the Nile in the vicinity of Alexandria.

Although there is, here, no lack of an individual portrait style, the influence of the art of Alexandria, an important center of the Hellenistic empire, is also apparent. The style of this head, its vigor, and its great sense of idealization recall such Hellenistic portraits as that of Seleucus IV (page 34).



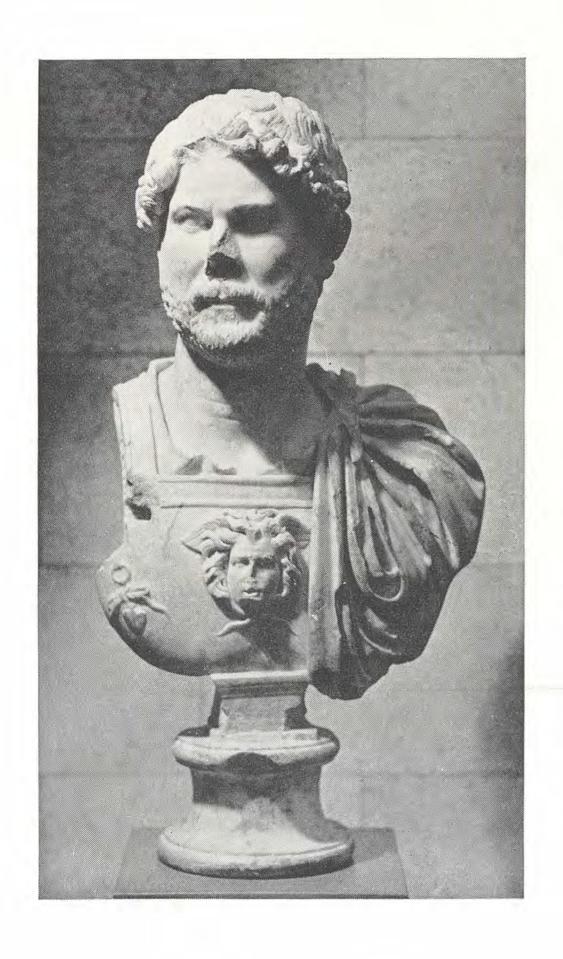
Right

ANTINOUS

Roman. 2nd century A.D. Marble. 27½" high. 59-3

Antinous, a native of Bithynia, was prominent in the court of Emperor Hadrian. After his suicide in the Nile in 130 A.D., Hadrian founded the city of Antinoopolis, and deified this youth, famed for his great beauty. Many cult images of Antinous are known, some as Dionysos, others as Apollo.

Following the antiquarian interests of Hadrian, this head is more closely related to Greek art than to the realistic Roman portrait style. The delicate modeling of the features and the generalized, rather archaistic handling of the hair do not, however, obscure the genuine portrait character of the sculpture.



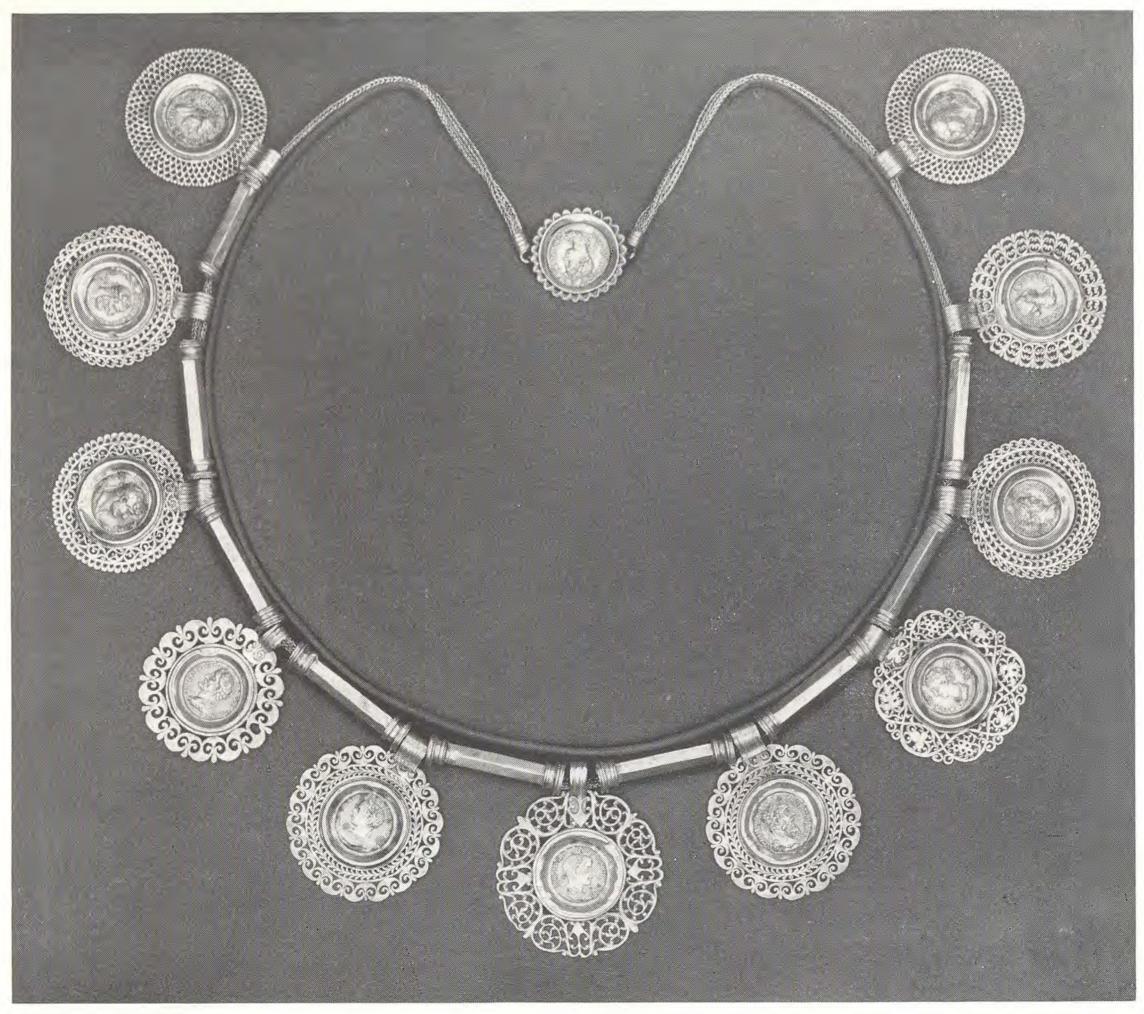


Left

EMPEROR HADRIAN (117-138 A.D.)

Roman. 2nd century A.D. Marble. 26" high. 31-96

Hadrian was a man of extraordinary versatility. Not only was he an able administrator whose reign was marked by relative peace, but he was also devoted to philosophy, literature, and the arts. Hadrian loved Athens and the art of Greece; he spoke Greek better than he did Latin, and throughout the Roman world he built impressive public buildings, restored ruined temples, and planned and built whole cities. It is not surprising to find that during this period there was a noticeable stylistic affinity with the art of Greece and of Athens.



NECKLACE WITH ELEVEN PENDANTS

Roman. Period of Gordianus III Pius (238-243 A.D.)

Gold. 301/4" long. 56-76

Right

GOLD CHAIN AND PENDANT (Detail)

Roman. Period of Gordianus III Pius (238-243 A.D.) Gold. Chain; 345/8" long. Pendant 25/8" diameter. 56-78

Both of these necklaces, dated about the middle of the third century, were found near the ancient site of Alexandria, Egypt. The necklace above consists of eleven pendant medallions of intricate openwork enframing imperial coins of Hadrian, Antoninus Pius, Faustina (Junior and Senior), Pertinax, Caracalla, Macrinus, Elogabalus, Alexander Severus, and Gordianus III Pius.

The second necklace is distinguished by the portrait bust in high relief. This portrait is of such quality that it raises the piece beyond the realm of jewelry and places it among the examples of Roman sculpture.



Early Christian and Byzantine Art

For centuries, the conquests of Alexander the Great (337-323 B.C.) left an indelible mark on the Mediterranean world and the Ancient Near East. Alexander's ambitions to conquer the known world; to consolidate it into a political unity; and to unite the diverse cultures extending from the Greek mainland to India in a cosmopolitan civilization were disrupted by his death. His successors in the divided empire, Antigonus in Macedonia and Greece, Ptolemy in Egypt, and Seleuceus Nicator in the East, together with their followers, however, established Hellenism in the image of Alexander's concepts in their domains. Greece, no longer of great significance politically, remained still the center of Hellenistic art and, of the three major divisions of the Empire, was least affected by relations with the Orient, clinging tenaciously to its own Classic traditions. These Greece, in turn, transmitted to the Roman world.

In Egypt and the East, more remote from the sources of Classic style, the influence of Hellenism held sway chiefly in such recently-founded, international cities as Alexandria and Antioch, and in such important centers as Palmyra and Dura, which extended along the trade routes to India. Here it persisted in modified form through the Roman and early Byzantine epochs until swept away by the rise of Islam in the seventh century A.D. In these areas, however, the intermarriage of Greeks, Romans, and the native populations gradually changed Classic style through the introduction of stylistic features derived from strong native traditions older in origin than the Western tradition. Where Classic artists exploited the three-dimensional, the Eastern World thought primarily in terms of flat, schematic patterns or shapes existing in an intangible and de-naturalized environment. By the early centuries of the Christian era, Eastern stylization was triumphing over Classic concepts in the Near East, Syria, and Coptic Egypt and became a vehicle par excellence of Early Christian and Byzantine Art. The objects here illustrated reveal the breakdown of Classic style under the impact of local Eastern traditions. Examples from upper Egypt and the Fayum, from Syria, Byzantium, Parthia, Palmyra, and Afghanistan reveal the eclecticism of late Hellenistic art in the Near and Middle East.

Byzantine art achieved the ideal synthesis between the traditions of East and West through the demands of Christianity. The tenets of Christian faith required a new language to express the transcendental nature of its beliefs. The Classic tradition was too earthbound to achieve this, and Near Eastern style was too ephemeral. Together, however, Hellenistic and Oriental elements combined to bring about the genesis of Byzantine art, and express the mystical approach to reality demanded by the dogmatic aspects of Christianity in the East Roman Empire. For the Byzantines, God was transcendent, omnipotent, awesome, and majestic. To elevate representations of the heavenly hierarchy beyond human terms, de-materialization of the human form (a reflection of the image of God) was required. Authority and majesty were achieved through the use of flat, schematic shapes, static and weightless, set against gold or blue backgrounds, to suggest a world beyond the natural. The use of solitary figures to reveal the majestic isolation of Christ and the Virgin in heaven, and of the Emperor and the Empress on earth, implied autocracy and authority. Repeated, patterned figures of lesser saints or attendants in a frieze-like composition implied the slow and inexorable character of dogma and faith. The dichotomy in the concepts of Oriental and Classic style, initiated by the conquests of Alexander, thus found resolution in Byzantine art, which, in the words of Muratoff, "held to the reality of myth, in distinction from other arts, including our own, which pursues in vain the myth of reality."





MORTUARY FIGURE

Coptic, probably 6th century A.D. Limestone, gessoed and polychromed 25³/₄" high. 53-42

The Christian Copts, the purest descendants of the ancient Egyptians, flourished roughly from the third to the seventh century A.D. in upper Egypt, remote from pagan Alexandria and other centers of the Delta infused with Greek culture. There, chiefly in monastic centers, Coptic artists combined late antique forms with native and orientalizing influences conditioned by Christian ideals and formed an art which serves as one of the major links in the development of Early Christian style.

Coptic culture was submerged by the Arab conquest of Egypt in the seventh century, and much of the monumental art of the monastic centers disappeared in subsequent centuries under Moslem domination and aversion to figurative art.

The rediscovery and revival of interest in Coptic art, little known and long neglected, is one of the monuments of twentieth century archaeology. Through ivories, textiles, and manuscripts, which survived in greater quantity because of their relatively small size, much has been reconstructed of the original quality of Coptic art. This MORTUARY FIGURE, rare for its size, preservation of rich color, and condition, significantly adds considerable evidence to any reconstruction of Coptic art. Dating probably from the sixth century A.D., this figure of a young man, encased in a niche, bears a bunch of grapes in the left hand and a not easily distinguishable object (perhaps a pomegranate) in the right as symbolic offerings for the dead. His white tunic is decorated with black roundels and a stole, examples of which have survived in Coptic textiles. The short squat figure, the softened anatomical forms, the large staring eyes, and serious mien epitomize Coptic style which marked, on the one hand, the decay of Classic principles and, on the other, the rise of the expressive content and vigor of Early Christian art.



WINNING OF THE GOLDEN FLEECE Syrian, 4th-6th century A.D. Limestone. 413/4" x 343/8". 41-36

Syria formed an important link in the dissemination of Oriental stylistic influences to Coptic Egypt, to Byzantium, and ultimately to Early Christian art in the Western world. This relief, though it draws its subject matter from Greek mythology—namely, the WINNING OF THE GOLDEN FLEECE BY JASON—was utilized as a window grille in a Christian church. Such employment of pagan themes for Christian purposes was not unusual in the early centuries after the death of Christ.

In the composition, Jason stretches his arms to grasp the Fleece while Medea lulls the snake-like dragon to sleep with a charmed potion. Jason's ship, the Argo, appears at the upper right; the celestial twins, Castor and Pollux, in the lower register; a recording Muse, at the upper left; and an Argonaut on Jason's right. The patterned border is composed of typically decayed classic motifs.

Right

ST. TECLA AND THE BEASTS

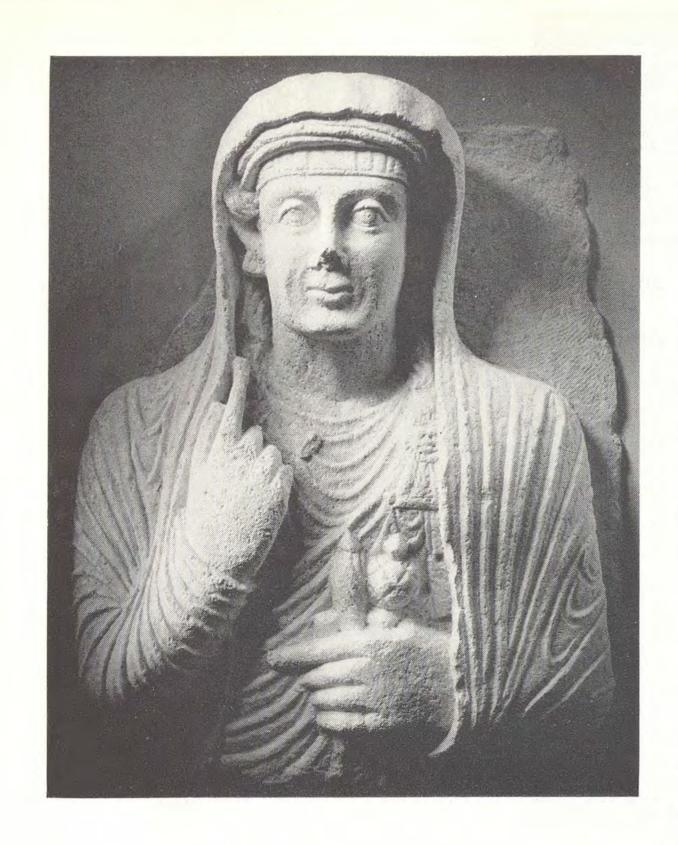
Coptic, 5th century A.D.

Limestone. 25½" in diameter. 48-10

Revealing strong Near Eastern interest in pattern, two-dimensionality, and abstraction of form, this roundel served undoubtedly as a graphic symbol of Christian fortitude for the faithful of Upper Egypt.

St. Tecla, an early Christian of the first century, became converted through St. Paul's preaching. She survived many tortures for her faith, including flames of fire and wild beasts in the arena. The latter appear with her in the roundel.





A LADY OF PALMYRA

Palmyran, 3rd century A.D.

Limestone. 191/4" x 16". 48-13

Gift of Mr. and Mrs. Paul Mallon

Below left

PORTRAIT OF A LADY

Egyptian (Fayum), 4th-5th century A.D.

Encaustic on panel. 171/2" x 8". 37-40

Portraits, painted in encaustic during the lifetime of the sitter, were fashionable in the Fayum district of Egypt in the early centuries of the Christian era. After death such portraits were normally cut down to conform to the mummy case and incorporated in the wrappings as living likenesses of the deceased.

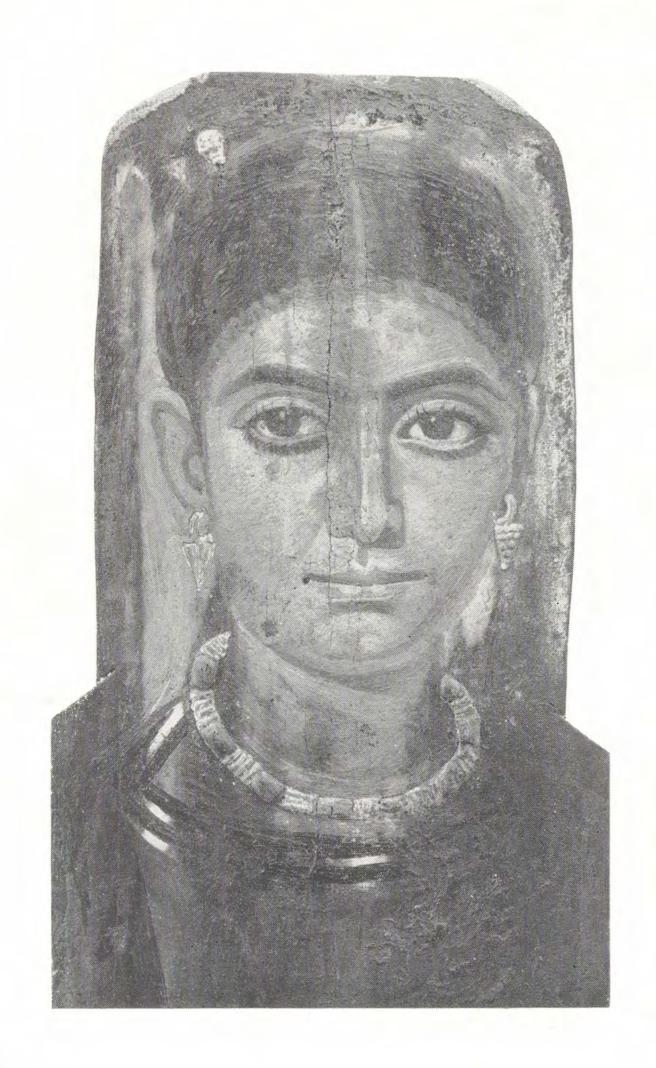
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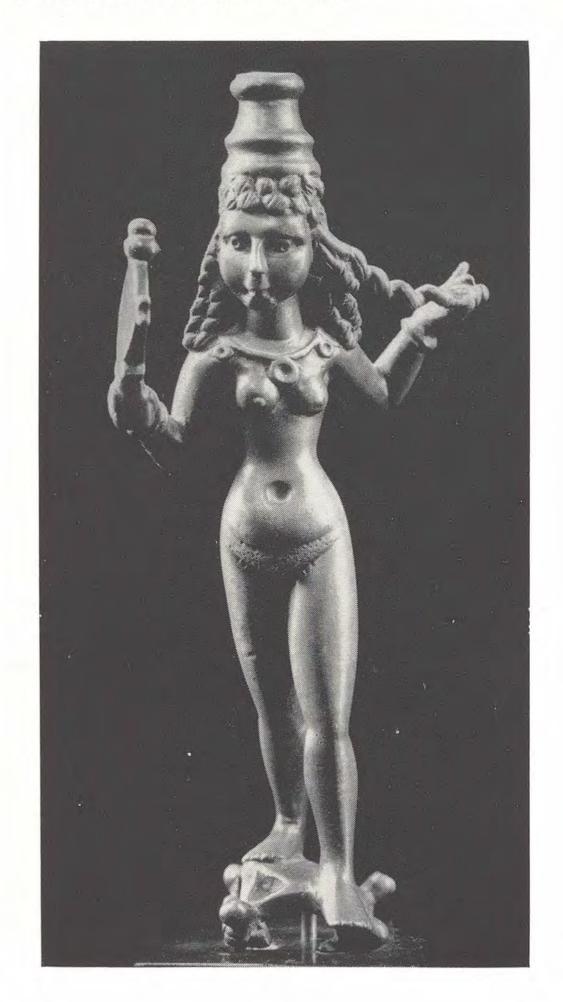
VOTARY FIGURE

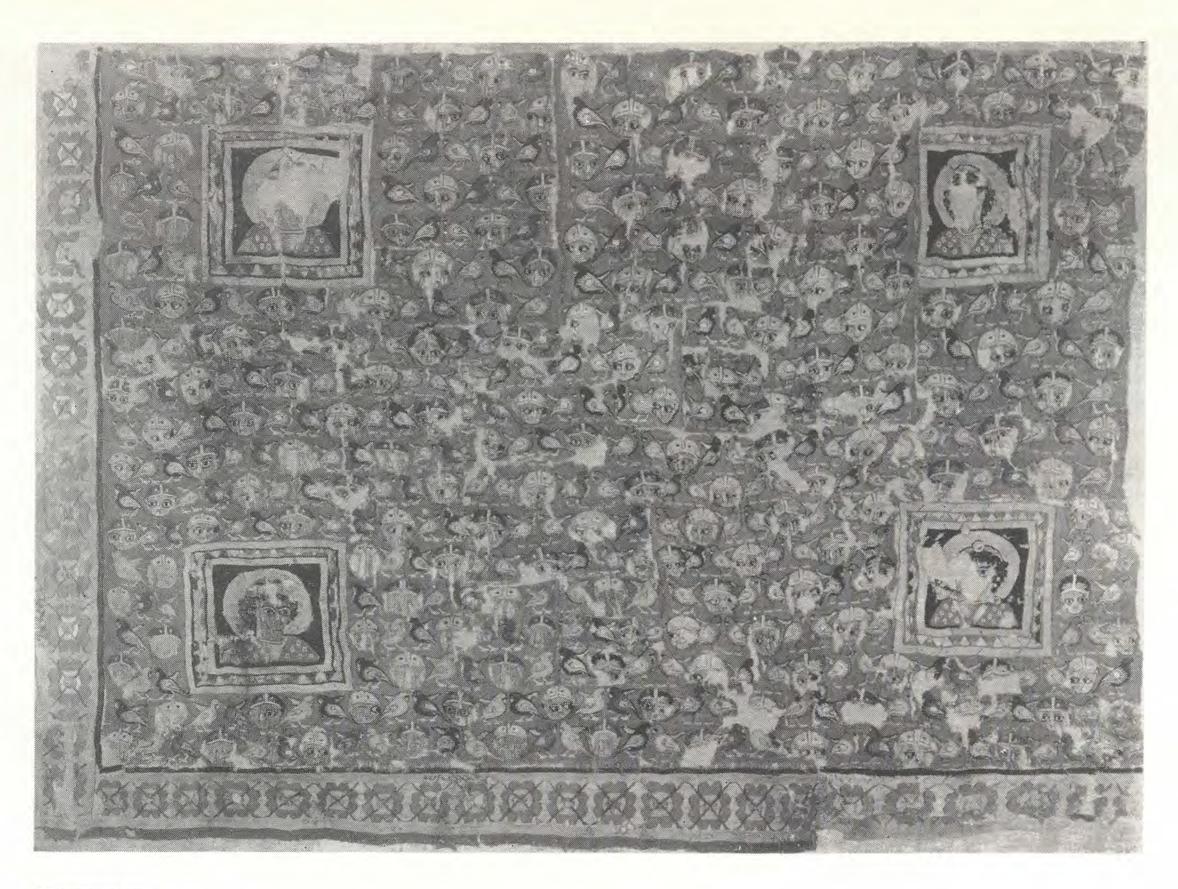
Parthian (?), 3rd century A.D. (?)

Bronze. 73/4" high. 44-25

Perhaps a mirror handle, this bronze may have originated in Dura or Seleucia under Parthian rule.





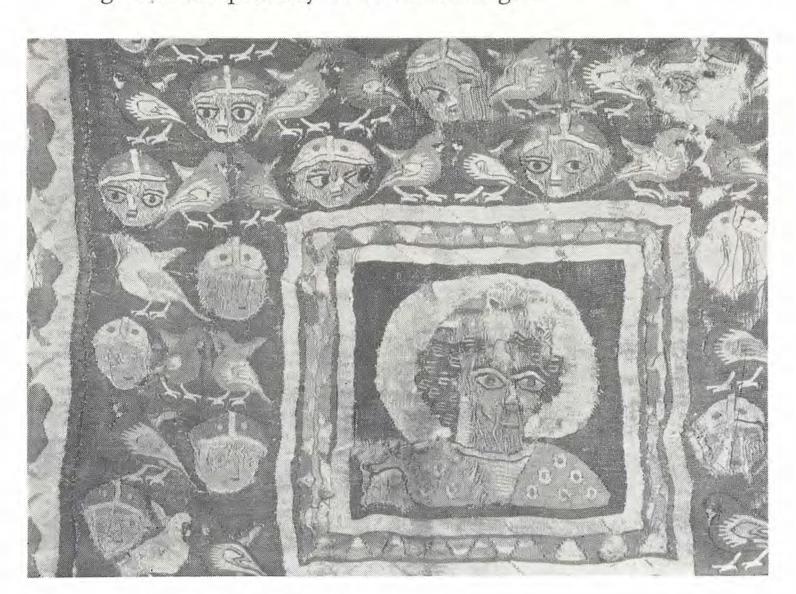


TEXTILE

Coptic, 5th century A.D. Wool and linen. 56½" x 79". 35-2

DETAIL, Below

This tapestry-weave fabric was undoubtedly used as a funeral hanging. The principal motifs of heads and confronted birds in yellow, green, and blue on a red ground are probably of Sassanian origin.



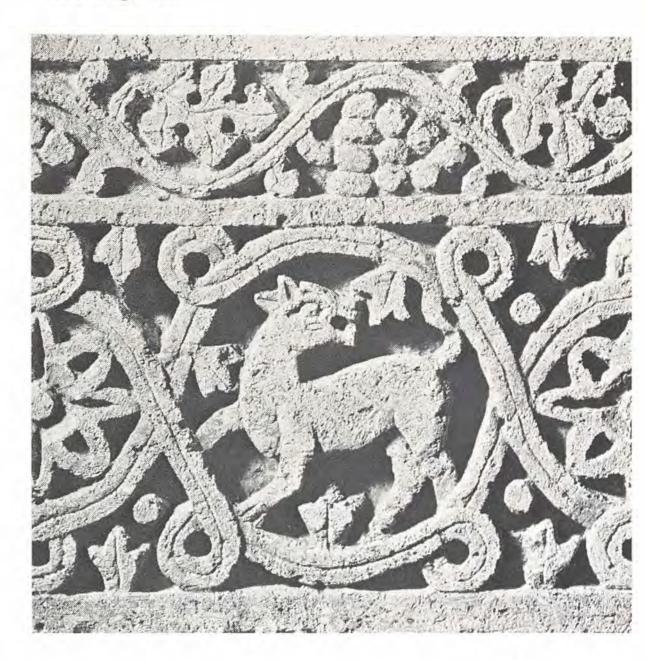
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Frieze (Detail)

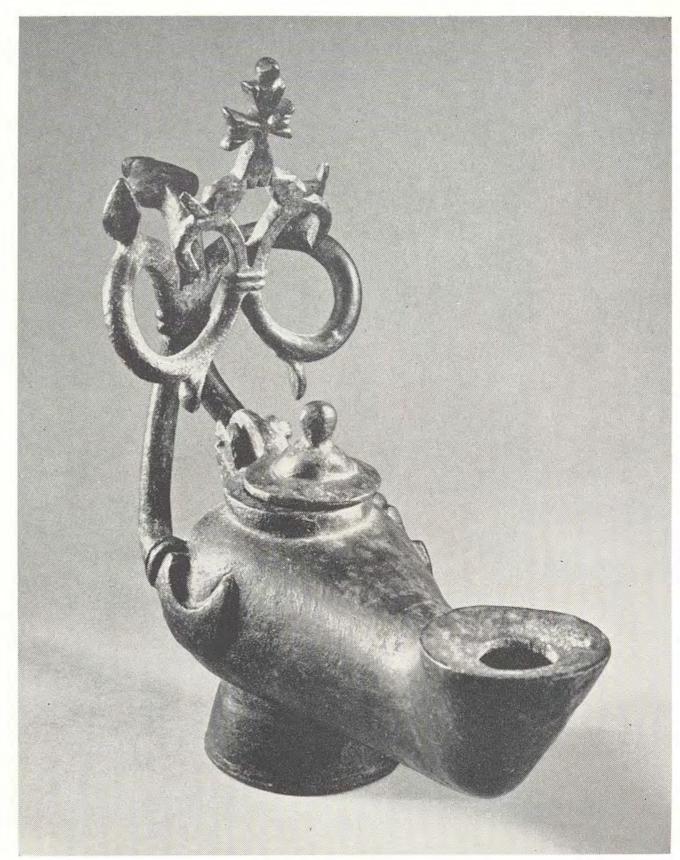
Coptic, 5th century A.D.

Stucco. Entire frieze 10' 9½" long; 13½" high. 49-16

See Page 41







DETAIL OF ONE OF THE LAMPS

SET OF BRONZE LAMPS AND LAMP STANDS

Byzantine, 6th century A.D.

Bronze. Maximum height 153/4", minimum 127/8". 57-106 to 109

This group of four bronze lamps with tripod stands, said to have come from Syria, are notable for delicacy of workmanship and elegance of style. Two lamps are adorned with Maltese crosses and two with peacocks richly incised. Both motives are typical of Early Christian imagery.





LAMP STAND

Coptic, 3rd-4th century A.D.

Bronze. 193/4" high. 58-5

This rare lamp stand with its voluptuous, seminude caryatid and triple pair of lovers is thematically pagan, unlike the art of the Christian Copts. Stylistically, however, it is allied to Coptic art and may have been made for export to the largely pagan Delta region where lamp stands of this type have been discovered.

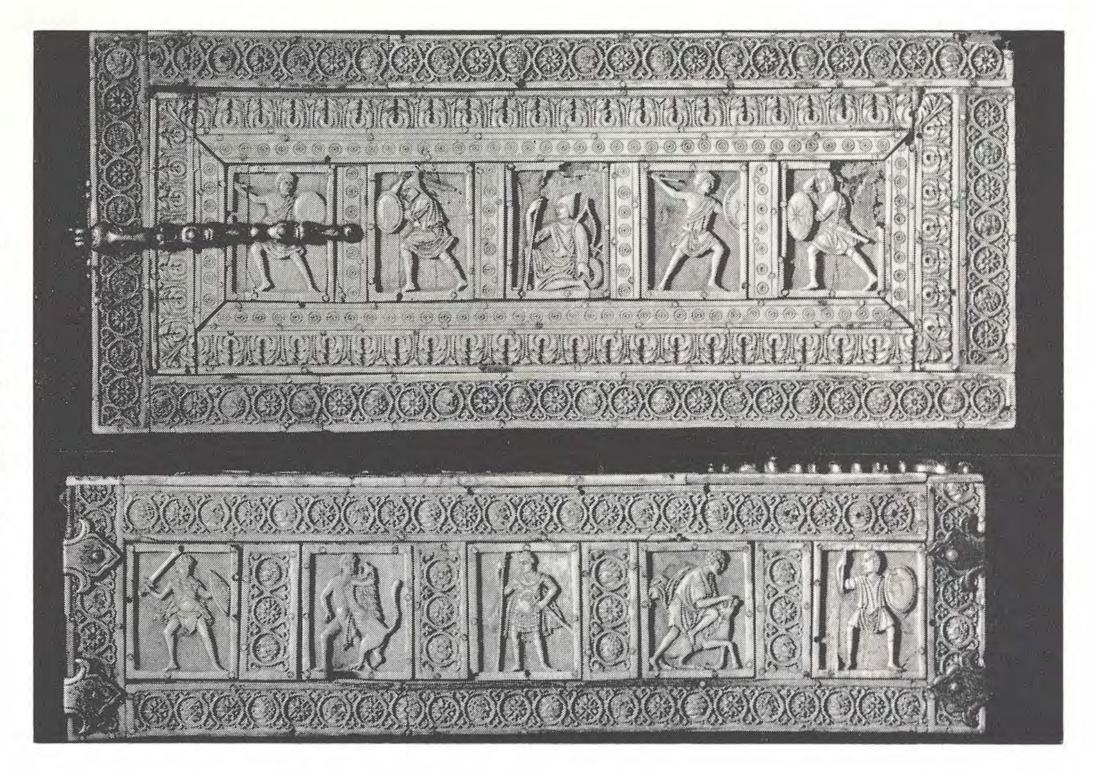
Right

IVORY CASKET

Byzantine, 11th century

Ivory with gilt bronze fittings. $3\frac{7}{8}$ " x $13\frac{5}{8}$ " x $5\frac{3}{4}$ ". 49-38

Such ivory caskets, designed as jewel coffers for ecclesiastical or secular use, found their way to Europe after the sack of Constantinople in 1204 and served as models for miniatures and monumental sculpture. The figural and decorative motifs are classical in origin.



The Middle Ages

Christianity, established as the state religion of the Roman Empire by Constantine the Great in 313 A.D., was the most powerful single unifying force in Europe in the Middle Ages.

Upon the dissolution of Charlemagne's Empire in the later ninth century, as the result of the inability of his successors to maintain a centralized authority over his domains, his revived Roman Empire split into smaller regional areas. By the mid-tenth century, with royal power in decline, Feudalism arose as the significant social structure of Medieval society. Power tended to fall increasingly to local nobility or religious foundations which controlled large or small estates, self-sufficient because of their centralized agricultural economy. Rulers of kingdoms, dependent on these strong nobles, barons, and churchmen for support, were forced to cede additional authority in exchange for pledges of loyalty, financial aid, and military assistance in times of war. The feudal lords, autonomous in their local domains, parceled out lands, in turn, to lesser knights in their retinue and regulated the lives of the peasants bound to their lands as serfs.

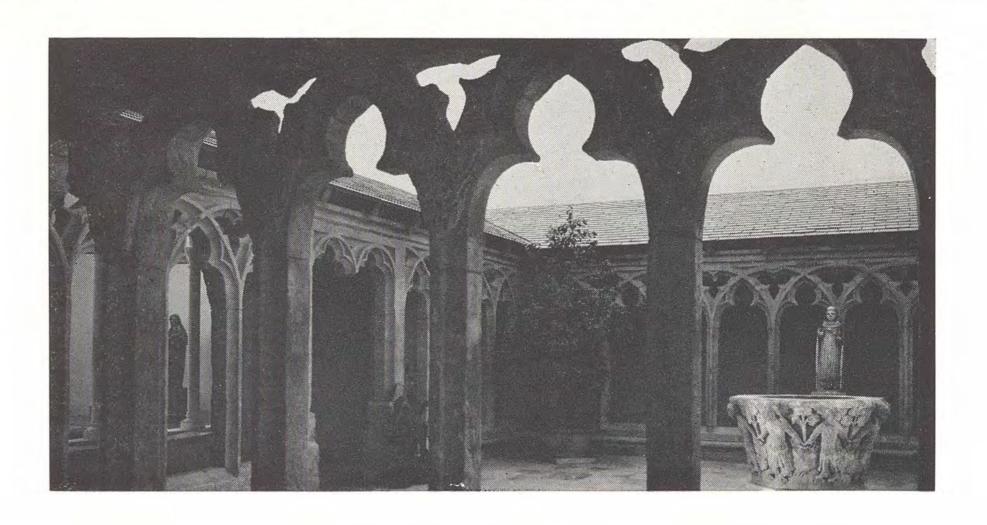
Over all, Christianity was the principal stabilizing force. For the Medieval man, life without immediate contact with the Church was impossible and to disobey its precepts incurred excommunication for nobles and common men alike. The veritable strength of the Church, however, lay in its universal appeal. Men of all rank and stations were "Brothers in Christ" in the Christian community of nations. Evolved from Christian ethics, too, was the Code of Chivalry which stressed faith in God; loyalty to superiors and friends; honor to women; and protection of the humble, the poor, and the defenseless. In the Gothic period, the Faith was further tempered by the rise of the cult of the

Virgin, who became the great and gentle intercessor between God and Mankind.

The two major epochs of the Middle Ages, the Romanesque and the Gothic, saw the erection of the great churches of Medieval Europe which are the architectural wonders of the era. Built largely by communal efforts, and anonymously, individuality and social position tended to be lost in the joint efforts of all to construct as one, edifices for the Glory of God.

The Romanesque, which generally covered the second half of the eleventh and twelfth centuries, was essentially regional in style. Continuing in resplendent fashion the arts of manuscript illumination, ivory-carving, and goldsmithery, predominant in the Carolingian period, the Romanesque tended nonetheless to think in terms of the monumental arts of sculpture and architecture. Non-rationalistic as an age, the religious fervor of the Crusades characterizes the spiritual and emotional intensity of the period.

The Gothic period, on the other hand, was imbued with logic and reason as exemplified by the complexity of structure of its great cathedrals; the rise of universities in Paris and other centers throughout Europe, and the rational logic of St. Thomas Aquinas and Vincent of Beauvais. The strengthening of royal power spelled the decline of the Feudal system, and the New Gothic style, evolved in the Île de France, spread throughout Europe submerging the more provincial Romanesque. Attendant on this artistic growth came the emergence of national peoples in Europe, an increase in the growth of individuality and the rise of bourgeoisie as an important class in Medieval Society. The coming Renaissance was to consolidate, fortify, and extend these new currents.





LIMESTONE CAPITAL
French, 12th century
15" high. 55-44

Lucien Merlet, known chiefly for his studies of Chartres Cathedral, visited the site of the Abbey of Coulombs near Chartres in 1863 and catalogued its ruins. Among the sculptures described was one encased in the wall of a stable that clearly corresponds to this fragment. Originally a part of two capitals with supporting twisted columns deriving from the Foundation's Cloister, and now in the Louvre Museum, this sculpture probably represents DANIEL IN THE LIONS' DEN. The fragmentary accompanying scene has been tentatively identified as the DREAM OF NEBUCHADNEZZAR. The biting lions are a marvel of design in their intricate pattern of interlacing and represent the vitality of Romanesque sculpture at its best.



APOSTLES RELIEF

Spanish, late 11th-early 12th century

Limestone. 31" high. 32-164

Depicting the Apostles Paul, Andrew, and James, this relief originally formed part of a larger procession of Apostles designed for the old Cathedral of Vich in Catalonia, which was demolished in 1791. Other fragments exist in the Victoria and Albert Museum, the Museum of Lyons, and in Spanish collections. All the native integrity and intensity of feeling characteristic of the Spanish Romanesque is inherent in the sculpture.

Below

KNEELING PAGE

South Italian, Mid-13th century

Marble. 241/4" high. 47-101

Under the Hohenstaufen kings who ruled Southern Italy in the thirteenth century, Benevento possessed a vigorous school of sculpture with which this KNEELING PAGE, probably a support for a large candelabrum, has been allied.



CORPUS OF A CRUCIFIX

French (Limoges), 13th century

Champlevé enamel and gilt bronze. 83/4" high.
49-39



Right

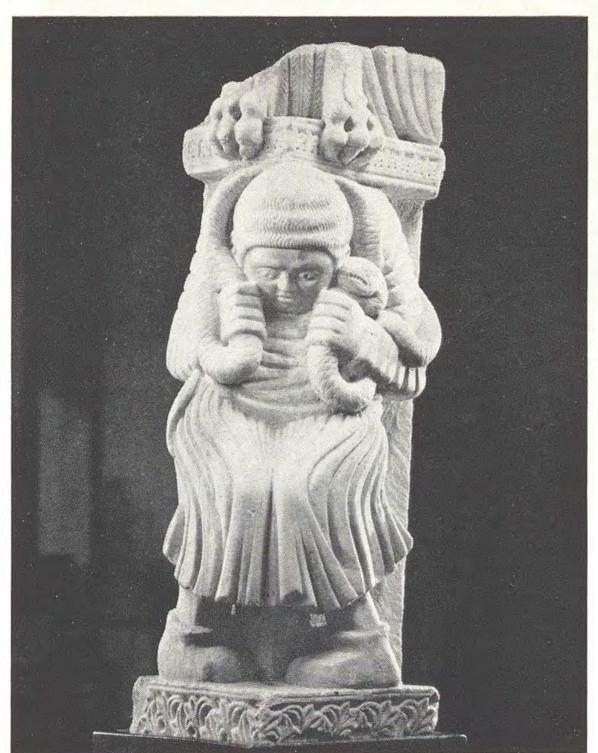
RECUMBENT LION

Italian, about 1200

Brown marble. 41" high. 47-15/2

This lion, grappling with a ram, supports a twisted Byzantinesque column (which has been cut down) and a basket capital. One of a pair, it is said to have formed part of the portal decoration of the little Romanesque church at Campobasso, above Monte Cassino. These architectural sculptures were moved indoors at a later date to form part of the decoration of the main altar and remained there until the church was demolished in 1920. The almost abstract definition of the snarling heads, the manes, and the bodies of the lions is typically Romanesque. The material, a hard brown marble, is still quarried in the region near Campobasso.





Left

LECTERN SUPPORT

Italian, 13th century

Marble. 26" high. 47-35

Said to have come from the region between Naples and Salerno, this marble fragment originally served as the base of a lectern. Imaginative in its depiction of a peasant with hunched up, straining shoulders, bent knees, and turned-in feet to indicate the heavy weight he bears, this variation on the caryatid theme supported the eagle of St. John the Evangelist which appears above the figure's head in the fragmentary form of claws. Upon this, in turn, rested the massive texts read to the congregation by the clergy during the service of the Mass.



MADONNA AND CHILD

French, about 1350

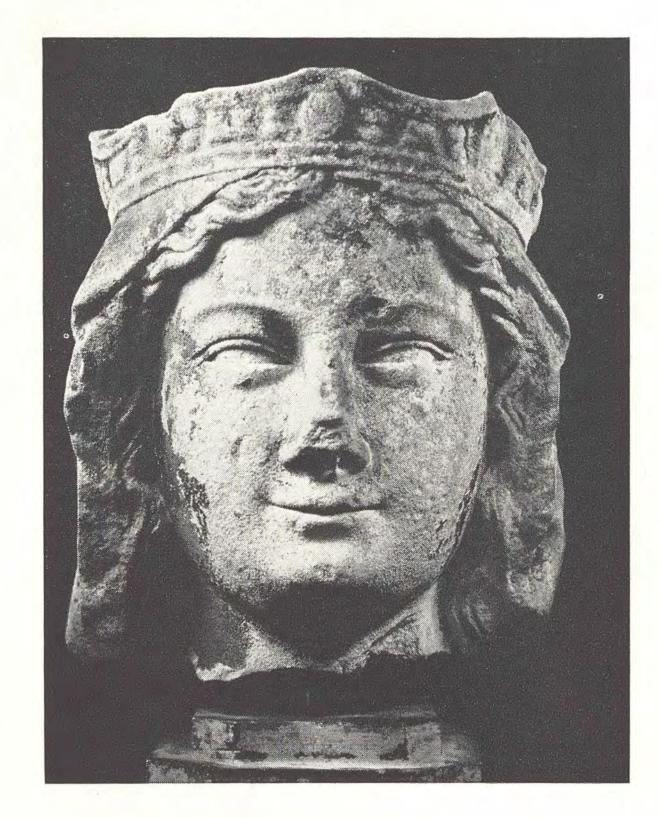
Limestone. 791/2" high. 35-28

During the Gothic period the cult of the Virgin reached its height, and representations of the Madonna with the Infant Christ Child were ubiquitous. This over life-sized figure, dating about the middle of the fourteenth century, comes from the region of the Île de France. On the basis of its size and weathered condition, it undoubtedly adorned the central portion of a prominent church or cathedral. Like all Gothic sculptures, it once was painted in rich colors and still preserves brightly colored glass inserted in the robe to suggest jewels.

Below

HEAD OF A FEMALE SAINT French, 13th century

Limestone. 10" high. 44-37





ST. GEORGE

French, late 14th century

Limestone. 15" high. 35-18

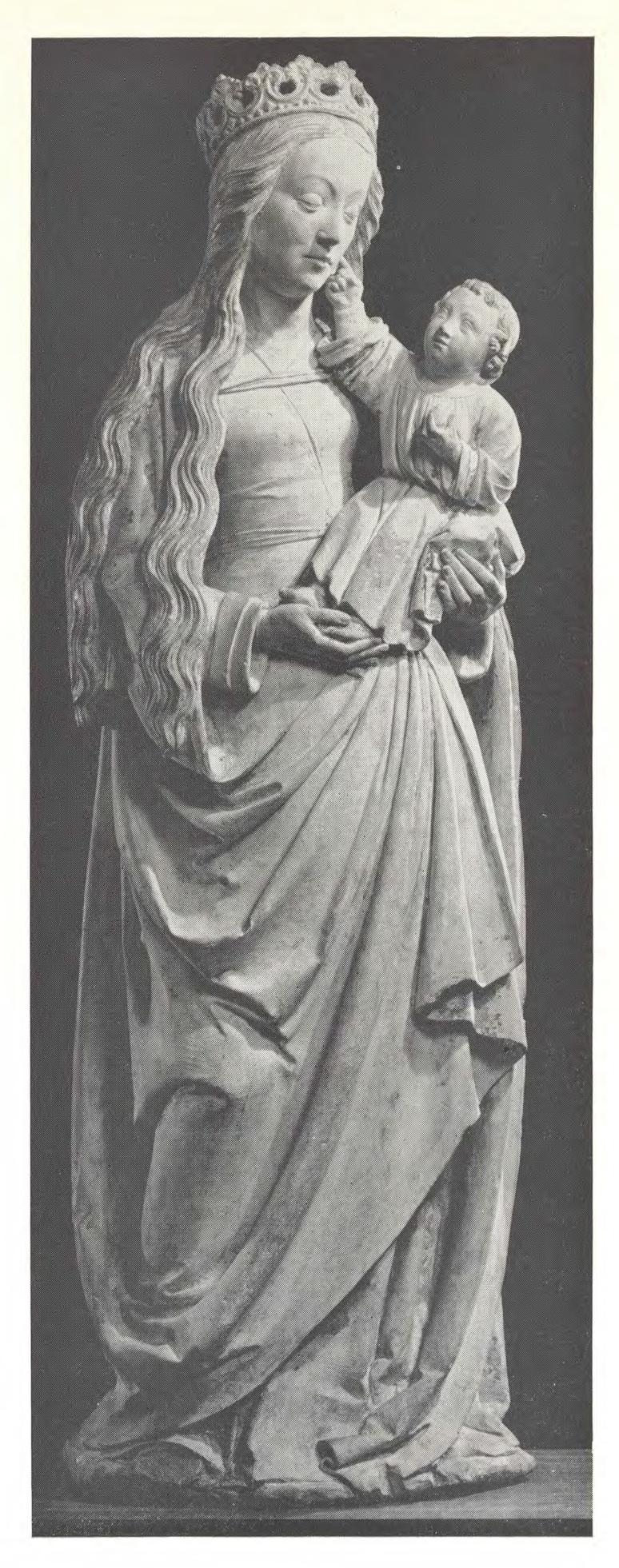
Typical of the mannered grace, delicacy, and elegance of late fourteenth century Gothic sculpture in France, this appealing head of St. George is purported to have come from Caen.

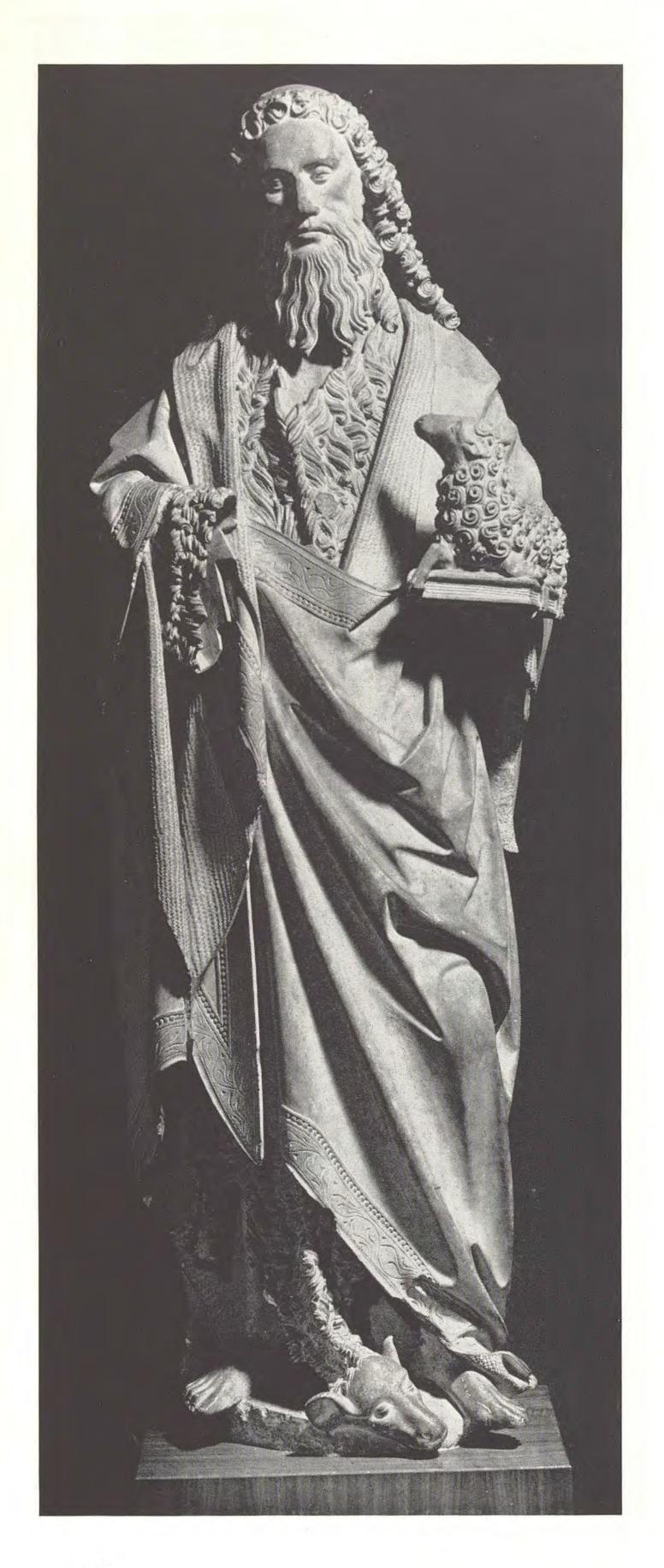
Right

MADONNA AND CHILD

French (School of Troyes), about 1475 Limestone with traces of polychromy. 351/4" high. 38-8

Troyes, the capital city of the Champagne region, enjoyed great prosperity in the last half of the fifteenth and early sixteenth centuries and developed the style in art known as the *Détente*. Rejecting the marked realism of Burgundian style, the *Détente* was a return, in a sense, to the simple idealism of the thirteenth century and marks the last phase of Gothic style before it was submerged by the Renaissance. This MADONNA AND CHILD, which derives from the private chapel of the Castle of Gisors, near Rouen, reveals the relaxed air of the figures, the charming piquancy of feminine types and the inherent good taste of *Détente* sculpture. Some of the original polychromy survives.







SUIT OF ARMOR Spanish, 1475-90 65" high. 33-643

ST. JOHN THE BAPTIST
Burgundian, late 14th century
Limestone. 63" high. 33-39

Under enlightened Dukes in the second half of the fourteenth century, Burgundy assumed the artistic leadership of France. Characteristic of Burgundian style are elements of realism in the treatment of details, the massive body, heavy copious drapery, and boldness and vigor of the stone-cutting. The sculpture is said to have come from the Hôtel de Ville at Dijon, the capital of Burgundy.



Monstrance With Finger Bone of St. John the Baptist

German, about 1400 Gilded silver. 223/4" high From the Guelph Treasure. 31-71

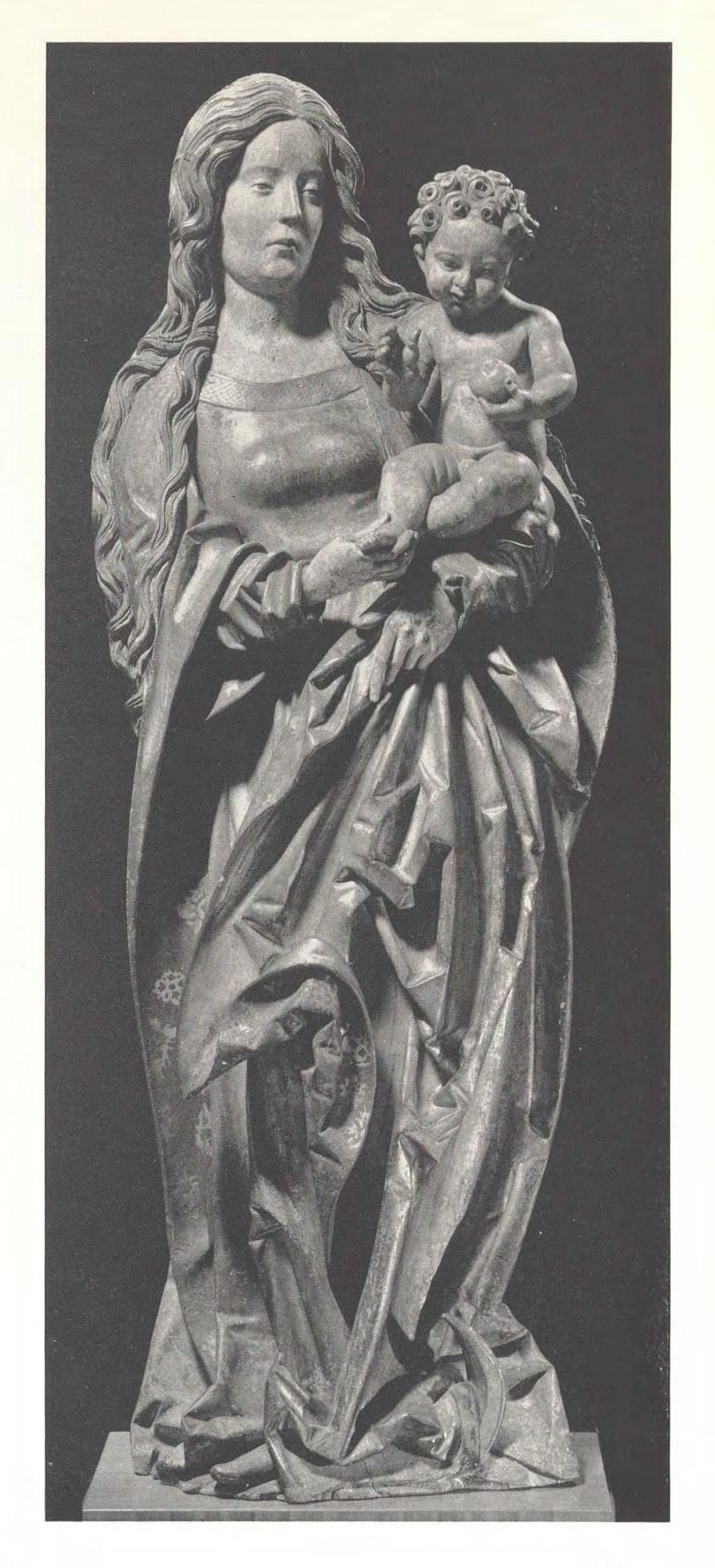
Right

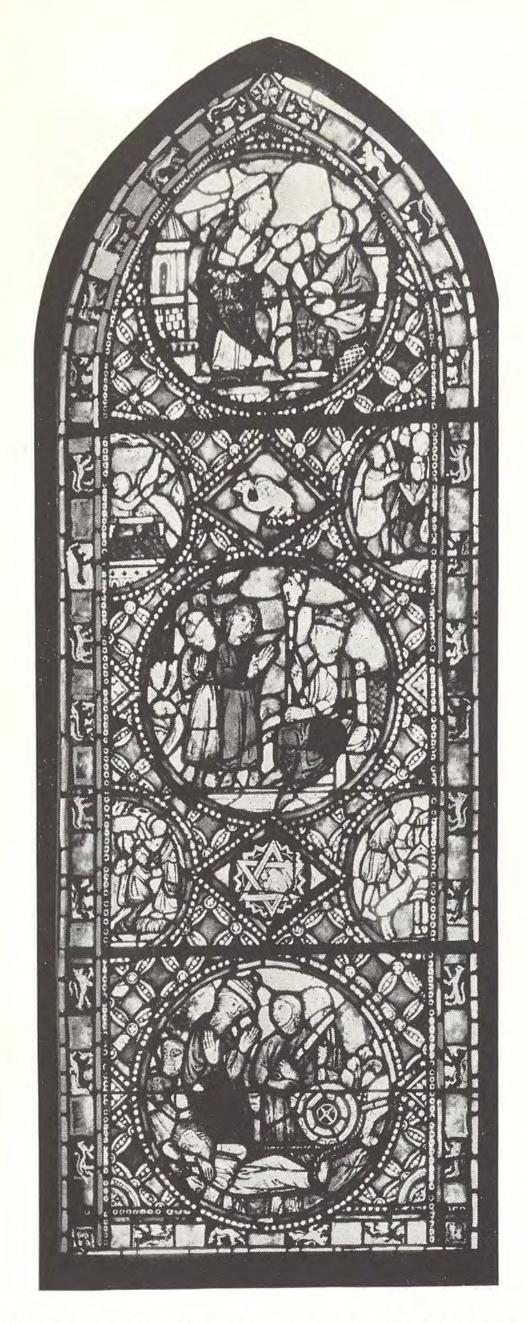
MADONNA AND CHILD

German, about 1520

Lindenwood, polychromed. 571/2". 31-107

Upper Rhenish or Swiss, this richly polychromed figure displays the increased naturalism and religious intensity of the fully developed German Gothic style which was soon to be shattered by the Renaissance and the Reformation.





LIFE OF ST. CATHERINE OF ALEXANDRIA

French, late 13th century

Stained glass. 6'9" high. 33-1581

The elegant design and brilliant color of this lancet window are characteristic of the best quality of late thirteenth century stained glass in France.

Right

LIMOGES CHASSE

French, late 12th-early 13th century
Enamel on gilded bronze. 8 5/16" high. 46-35



THE CRUCIFIXION

French, 14th century

Ivory. 5 11/16" high. 51-9



Right

ATTENDANT ANGEL

Giovanni and Pacio Bertini da Firenza Italian, flourished about 1343 Marble. 371/4" high. 46-68/1

The Bertini brothers, Florentine followers of Andrea Pisano, worked in Naples as architects and sculptors for Robert of Anjou. This angel and its companion in the collection once formed part of a monumental tomb and served as attendants to hold back marble curtains before the effigy of the deceased.



THE PROCESSION TO CALVARY Flemish, early 16th century Silk and wool. 9'10" x 9'8". 34-41





The Passion of Christ was a favorite theme of Gothic designers of tapestries and this example, originally one of a set of four, depicts the PROCESSION TO CALVARY. Christ, bearing a wooden cross, assisted by Simon the Cyrenian and followed by the Virgin and St. John, is surrounded by soldiers as he pauses to greet the women of Jerusalem. To his right, Veronica holds the sacred napkin upon which the visage of Christ was implanted. Most figures are arrayed in sumptuous garments in contemporary style. Particularly fine is the delineation of portraiture, the flora and fauna, and the landscape background which all reveal late Gothic close observation of nature.

Through an enigmatical inscription on the robe of Simon this tapestry has been attributed to the Antwerp tapestry designer, Jean de Camp, who was received into the guild of that city in 1517.

The Renaissance In Italy

Italy possessed neither political unity nor a native artistic style in the pre-Renaissance period. After the fall of Rome in 476 A.D., the peninsula first experienced successive waves of invasion from the Northern barbarians which made any national or political unity impossible. In the Middle Ages, the struggles between the Popes and German emperors, together with local feudal warring factions, kept the country in further turmoil, with the result that, in lieu of the evolution of a central authority, such city-states as Florence, Siena, Pisa, and Venice developed their own political and social patterns and became the true centers of power in Italy in the late Gothic period.

Lacking a national style, the art of these city-states in the thirteenth century was a combination of elements derived from Byzantine and Gothic art combined with overtones of the Classic past. The influence of Byzantium was at first the most potent force. Constantinople, the capital of the East Roman Empire, was, culturally speaking, the Paris of the Middle Ages. As a result, the Byzantine Empire enjoyed a prestige in taste which could not be matched in Italy or in Western Europe until the sack of Constantinople by the Crusaders in 1204 and the dispersion of Gothic style from the Île de France region in the thirteenth century. Byzantine influence held sway in Venice, Sicily, and other parts of Italy which had been dependent on the Near Eastern world for centuries for trade or cultural ideas, and the numerous Crusades made the Western world aware and envious of the richer, more cultivated society which existed on the shores of the Bosphorus.

Byzantine art was characterized by stylization of form in which human and divine figures were reduced to superb two-dimensional decorative pattern. Byzantine theology, formal and dogmatic, demanded an art which elevated God and man beyond the natural world and placed them in a non-realistic space, free from actuality. But by the early thirteenth century, Byzantine style began to lose its dogmatic authority at home and abroad, and in Italy became the conservative style which was soon to be humanized, first by the Gothic, and then by the Renaissance points of view.

Coincident with, but in opposition to, Byzantine art in thirteenth century Italy was the Gothic style. Essentially North European in origin, its introduction into southern Europe was through religious foundations in Italy; the advent of the French house of Anjou as ruler in Naples and Sicily; and the powerful influence of St. Francis of Assisi, who, in his teaching, stressed the human qualities of Christ rather than the divine. His belief that religious experience should be a direct, emotional, and personal relation between God and man led to humanization of religion and art, and set the stage for the rise of Gothic style in Florence and Siena, the stylistic centers of Italy in the thirteenth and fourteenth centuries.

The third factor which affected Italy was the haunting and disturbing memory of its Classic heritage. Submerged during the Middle Ages, the Classic point of view emphasized man and his potentialities rather than God. The Renaissance which began in Italy about 1400 revived this interest in man and brought with it a demand for a more natural rendering of the human form in a plastic and organic fashion. Unlike the Greeks who delineated form ideally, the Renaissance artists sought for naturalism based on scientific observation. This interest led to an intensive investigation of the principles of the human form and of the diverse elements of nature. Foreshortening, perspective, anatomical construction, and individual personality in portraiture were all problems undertaken and solved. New, too, was the desire to provide for human forms a natural setting, which had been treated rather summarily in Classic art.

The humanism of the Renaissance led art in other new directions. Through naturalism, the human form acquired new graces and movement, and drapery or costume became both functional and expressive. Each of the great city-states, Florence, Siena, Rome, Venice, Naples, Milan and others, developed individual styles which endowed the language of Renaissance art with dignity, nobility, grandeur, beauty, and rational order and spread its influence throughout the civilized world for centuries to come.

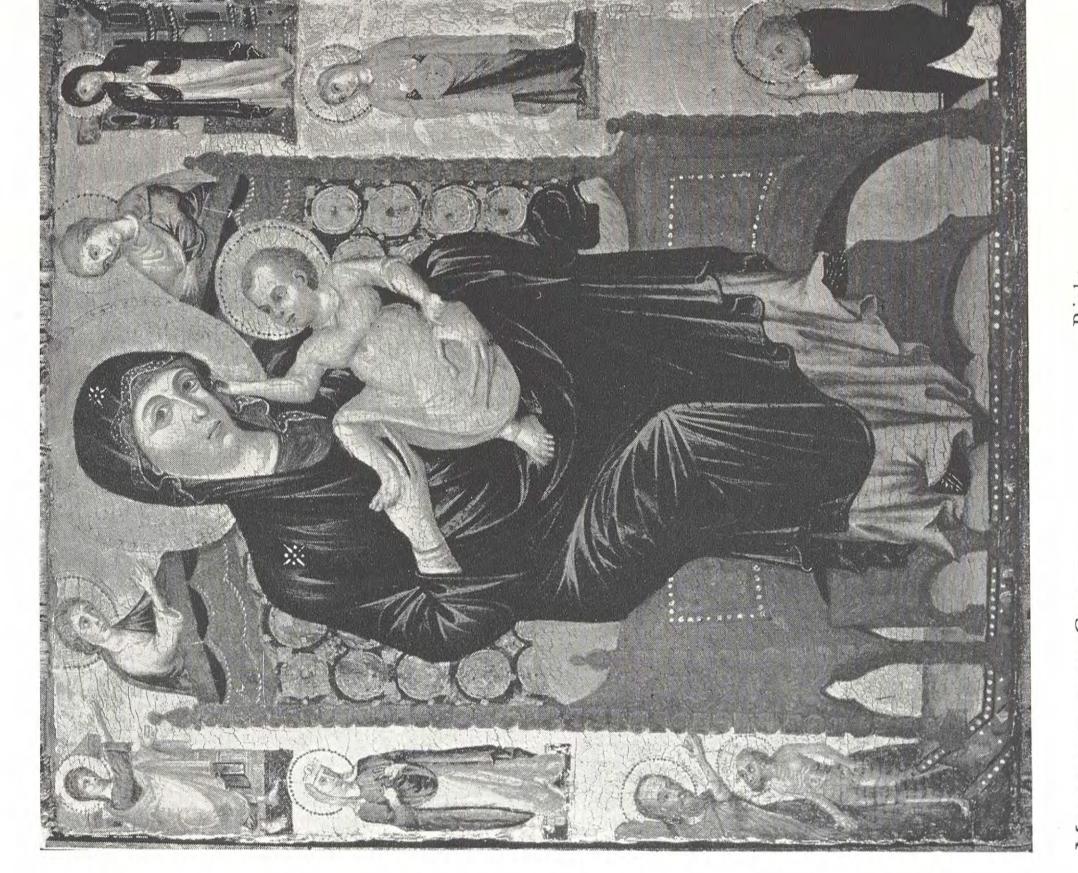


MADONNA OF HUMILITY

Lorenzo Monaco

Florentine, 1370-1425 Tempera on panel. 44½" x 26" Executed about 1408-10. 40-40





MADONNA AND CHILD ENTHRONED

Florentine, end of the 13th century The Magdalene Master

Tempera on panel. 131/8" x 12". 47-8

Though the painting is essentially Byzantine in style, the new Gothic playful Christ-Child and the interest in the little narrative scenes which spirit is evident in the relaxed and flank the Enthroned Madonna.

Right

MADONNA AND CHILD

Banco Florentine, died 1421 Nanni d'Antonio di

46-67 Terracotta. 48" high.

This terra cotta, characteristic of the and rary of Donatello, was short-lived and the creator of relation tenderness, early Renaissance, dignity, transitional sesses rare serenity.

MUSICAL ANGELS

Attributed to Cecchino da Verona

Veronese, active from 1432-1480

Tempera on panel with oil glazes. 611/8" x 371/2"

These panels, which probably served originally as shutters or doors of an organ, were formerly benese with strong Sienese influence apparent. The angels in the upper register are in adoration, while ing the monograms A.S. and G.B. interpreted to mean Angeli Sancti and Gloria Beatus. Though the panels represent the more conservative style of of tender piety rank them among the poetic works those in the lower express their devotion through music. Below the tiled floor appear circles bearlieved to be French but now are considered Verothe fifteenth century, the elegance of the figures, the brilliance of the color scheme, and the mood of their time.

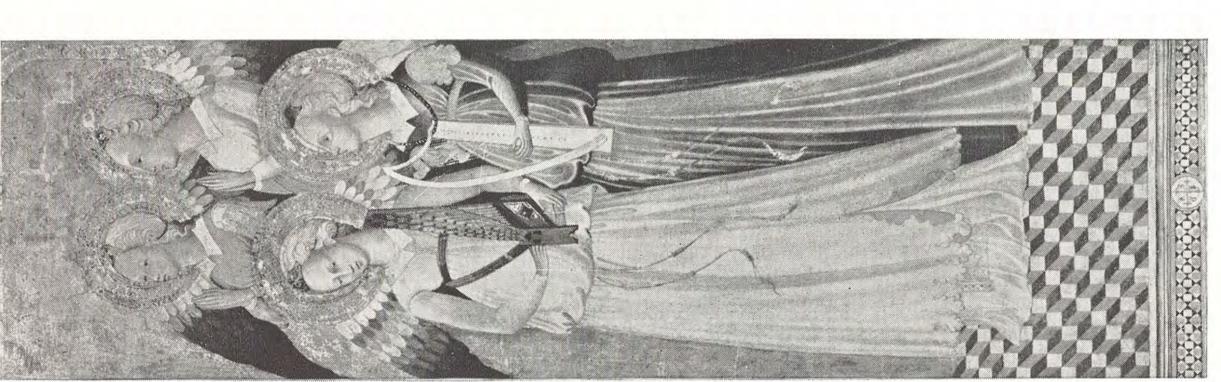


ST. PETER

Sienese, 1330-1409/10 Bartolo di Fredi

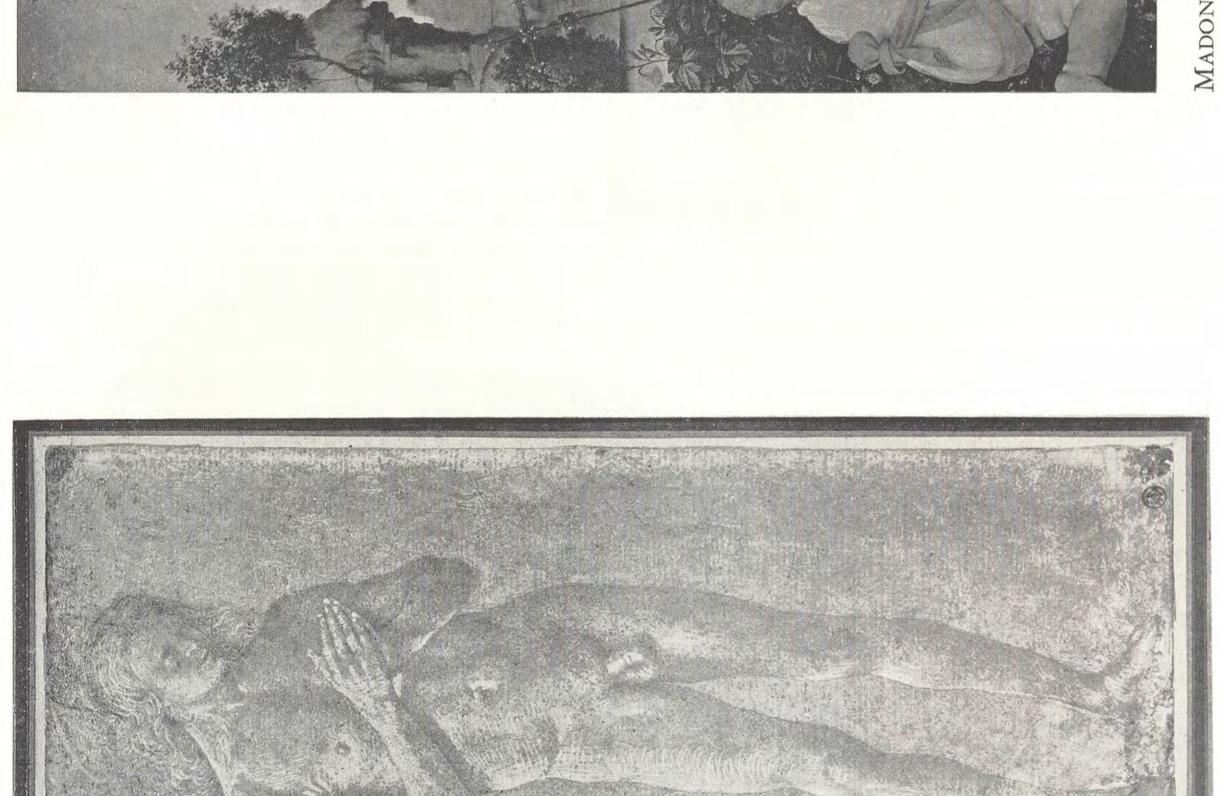
Tempera on panel. 71" x 1934". 50-13.

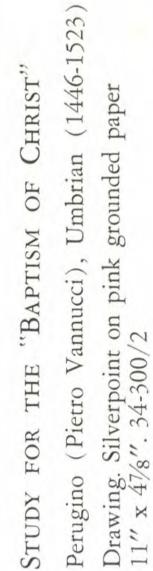
teenth century. In general, its style possessed a more linear and delicate character than Florentine cism. This majestic full-length panel by Bartolo di Fredi was originally the right wing of an imposand monumentality of the composition. Angels appear in the spandrels of the Gothic frame and three major founders of religious orders, St. painting and tended to lean toward greater lyritypical of Bartolo's palette, intensifies the power Francis, St. Augustine, and St. Dominic, crown Siena rivaled Florence for painting in the fourcolor scheme, ing altarpiece, and the strident the panel.











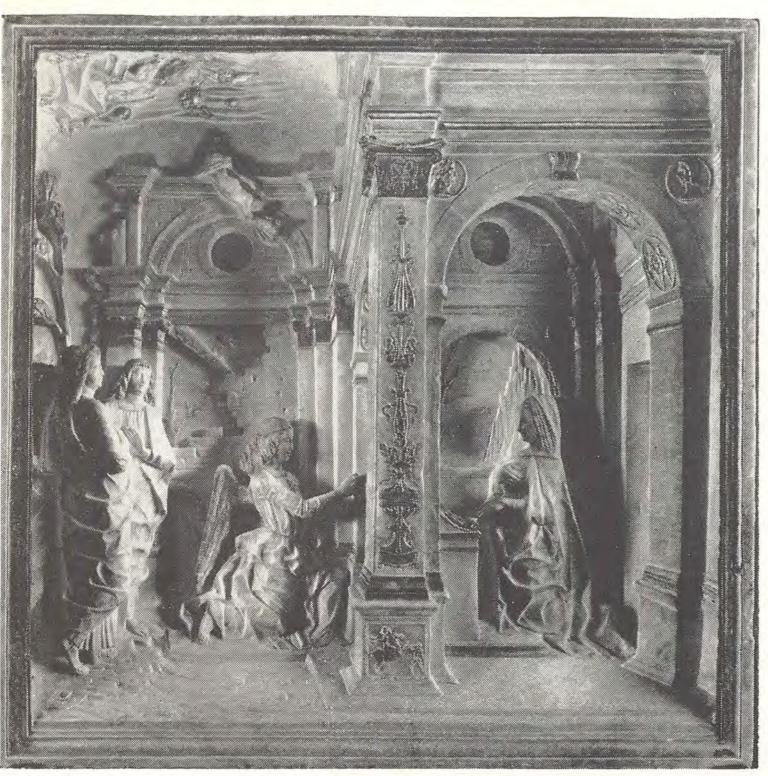
The delicate and sensitive line possible only with silverpoint made this medium a favorite of both Perugino and his pupil Raphael.



Florentine, 1456/9-1537 Lorenzo di Credi

Oil on panel, about 1485-90. 401/4" x 283/4". 39-3

The sensitive handling of the variations of blue, green, and gold produces a rare harmony in this master work by Lorenzo di Credi.





PRESENTATION IN THE TEMPLE

Annunciation

Lombard Master Late 15th century

Attributed to Giovanni Antonio Amadeo (1447-1522)

Marble with partial gilding. 24" x 233/4". 51-29/1 24" x 23 13/16". 51-29/2

Originally two of five reliefs once in the Trivulzio Collection in Milan, it was long believed that the group formed part of the tomb of Duke Saliceto Visconti in the church of Santa Maria del Carmine in Milan. Though recent literature tends to question this tradition, it is generally agreed that the five reliefs, now in the Nelson Gallery (2), the Cleveland Museum of Art (1), and the Kress Collection (2) formed part of a sepulchral monument. Various attributions have been suggested for their authorship.

Right

Two Seated Figures

Filippino Lippi Florentine (1457?-1504)

Drawing. Ink, red and white chalk $8\frac{1}{4}$ " x 9 13/16". 56-71

Filippino Lippi following in the footsteps of his master, Botticelli, developed a capricious, almost calligraphic line. Despite this, the essential function of line, which is to define form, is never denied. The use of color for a ground tint follows in the tradition of Fra Angelico, Benozzo Gozzoli, and Botticelli, and heightens the lyrical overtones of these masters' graphic works.



Right

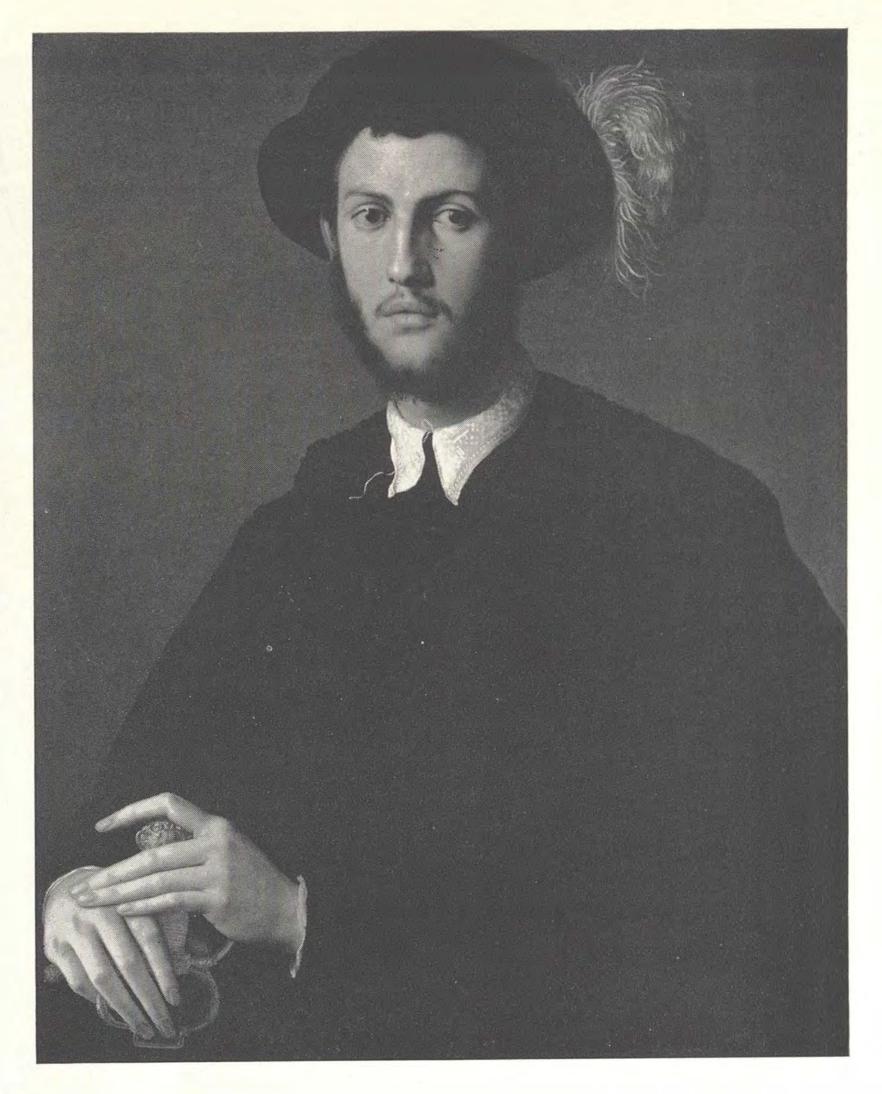
PORTRAIT OF A YOUNG MAN

Bronzino (Agnolo di Cosimo de Mariano)

Florentine (1503-1572)

Oil on panel. 331/4" x 265/8". 49-28

Florence, which had been pre-eminent in the fifteenth century, began to lose its creative vitality in the sixteenth century. The impact of Michelangelo, Leonardo da Vinci, and Raphael had left Florence overpowered, and Florentine painting, of necessity, turned toward academicism. Bronzino, a poet and court painter to the Medici Grand Duke, Cosimo I, together with Pontormo, Cellini and others, however, synthesized the compositional inventions of their immediate predecessors into a superb decorative style termed Mannerism. The PORTRAIT OF A YOUNG MAN, an elegant cavalier of questioning attitude, represents Mannerism at its best and reveals the ultra-sophistication of Florentine society in the sixteenth century.





Left

PORTRAIT OF A LADY

Jacopo Pontormo

Florentine (1494-1556)

Drawing. Black chalk 13½" x 9". 44-58

Pontormo's religious and allegorical compositions borrowed heavily from the contortions of Michelangelo, but transposed his powerful writhing forms into a sensuously appealing Mannerism. But above all, Pontormo excelled as a portraitist. Both in his drawings and paintings he has been able to catch the vitality of the sitter and endow his subject with introspective aristocratic elegance.





DETAIL

Opposite Page

Atalanta and Meleager With the Calydonian Boar (?)

Il Moschino (Francesco Mosca)

Florentine, about 1540-1578

Carrara marble. 6'9" high. 34-94

A masterwork by Francesco Mosca, one of the ablest followers of Michelangelo, this superb composition, cut from a single block of Carrara marble, is known by documents to have been executed for the Palazzo Strozzi (later Niccolini) in Rome after 1554. Though Vasari entitles the work Mars and Venus, it probably depicts rather Atalanta and Meleager or possibly Venus and Adonis, for in both legends of these divine and heroic lovers, a boar, beside which the figures are seated, appears prominently. The sculpture is fully signed on the back.

Right

THE FLAGELLATION OF CHRIST

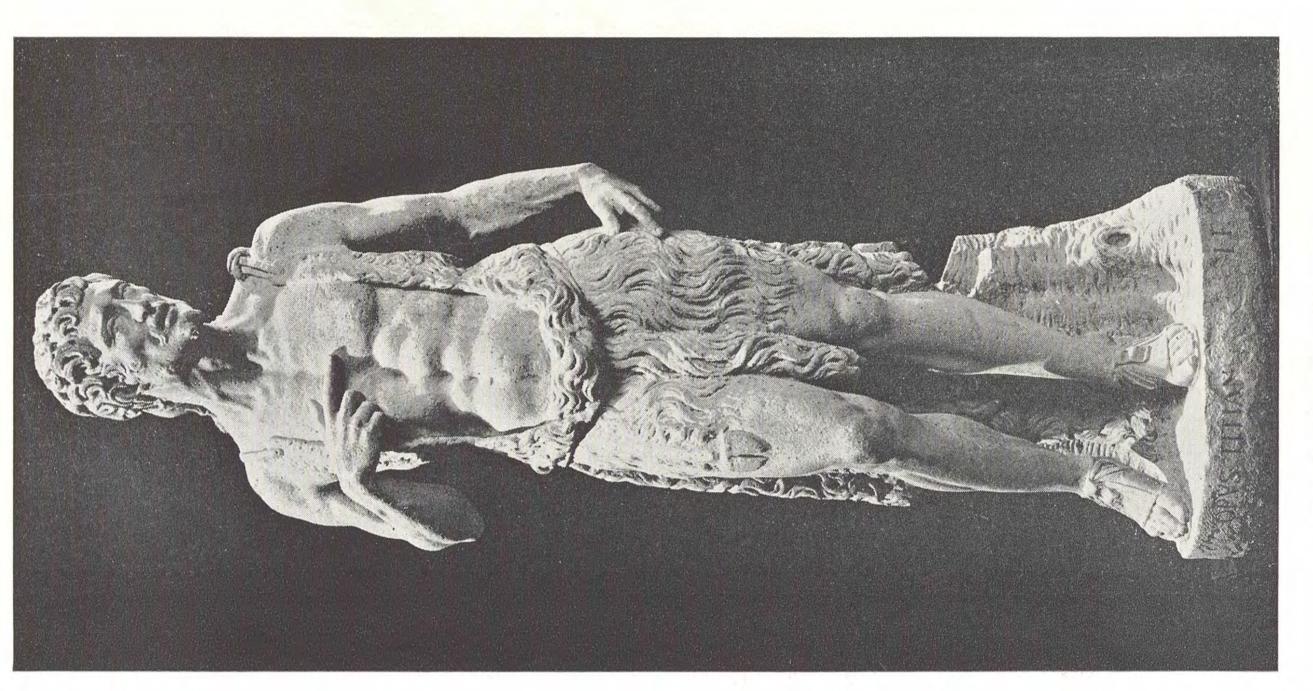
Pierino da Vinci

Florentine (1531-1554)

Marble. 201/4" x 171/8". 51-53



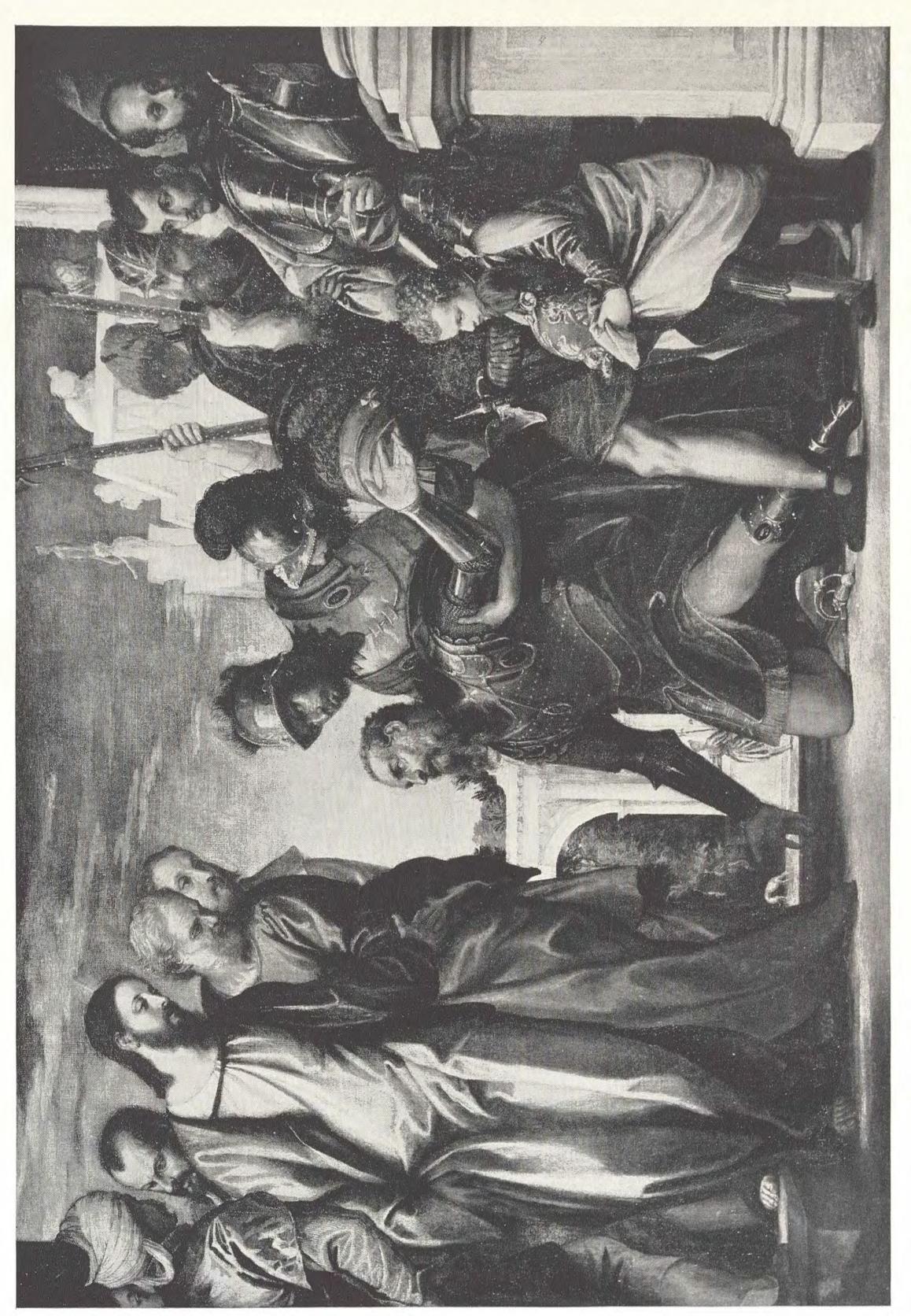




ST. JOHN THE BAPTIST
Tiziano Aspetti
Venetian (1565-1607)
Limestone. 69" high. 37-28

Oil on canvas. 441/8" x 343/4". 30-15 Painted 1548-9

Venetian (1477-1576)



CHRIST AND THE CENTURION

Veronese (Paolo Cagliari)

Venetian (1528-1588)

Oil on canvas. 56" x 82". 31-73

Veronese was the chronicler par excellence of sixteenth century Venice, and his religious paintings possess a sumptuous elegance which is often more secular than religious. The composition of Christ and the Centurion is arranged with all of Veronese's consummate taste and richness of style. The treatment of figures, the landscape and architectural elements all exist in a brilliantly controlled space and have dramatic intensity. The bald and bearded soldier on the far right is believed to be a self-portrait.

The Seventeenth and Eighteenth Centuries in Italy

By the end of the sixteenth century, Italy had investigated the revived interest of the Renaissance in Classic attitudes, literature, and philosophy to the ultimate and had solved the technical problems pertaining to the arts to a high degree of perfection. The concept of the "measured man," cherished by the Renaissance, was becoming restrictive, and works by Michelangelo, Leonardo, Titian, and Tintoretto already anticipated the exuberant character of subsequent Baroque style. Michelangelo best expressed this aspiration for greater freedom and individuality in his superhuman forms bursting with energy and his preoccupation with various full-scale attempts to amalgamate painting, sculpture, and architecture in a harmonious entity. In Venice, the dramatic action and asymmetrical compositions of Tintoretto foreshadowed the same coming trend.

At the end of the sixteenth century, Mannerism in Florence, Siena, and elsewhere contained the seeds of decay despite its technical brilliance and somewhat artificial perfection. In Bologna, the Academy of the Carracci concocted an equally elegant and eclectic style, with wider appeal, based on the successes of the masters of the older generation, the new interest in nature, and the influence of the realism of Caravaggio.

The advent of Caravaggio, however, revitalized Italian painting and fulfilled the prophetic works of Michelangelo and Tintoretto. A violent personality, this short-lived master revolted against the academicism of his contemporaries and advocated a realistic approach to nature, as opposed to the contrived. His innovations of tenebrism that is, spot-lighting linked with opaque shadows, and his startling realism shocked his contemporaries but lived on to affect painting throughout Europe until the late nineteenth century. Though his style attracted numerous followers in Italy, chiefly in Rome, Naples and Bologna, one must look to Velasquez, to Rembrandt, to Georges de la Tour, and, through them, to Goya and Manet as the true inheritors of his genius.

Italy produced in the sculptor-architectpainter Bernini a second national genius in the art of the seventeenth century, but Italy's final brilliant epoch of painting occurred in Venice in the eighteenth century.

The Rococo is distinguished from the Baroque by its emphasis on lightness, movement of form, and the intimate as opposed to the grand. Venice, in the eighteenth century, proved an ideal city to exploit the light-hearted spirit of the Rococo, and, though its political prestige had suffered, Venice lived a carnival life as the center of tourism. Pleasure-loving and selfindulgent, it welcomed visitors in great numbers from England, France, and other countries north of the Alps, and entertained them with masquerades, festivals, and local intrigue. The great influx of foreign visitors (Gibbon tells us that forty thousand Englishmen visited Italy in 1787) brought a shift in patronage of the arts from the old patrician families to wealthy visitors. Venice in the eighteenth century was truly international and her artists worked in many of the courts of Europe, as for example, Tiepolo in Würzburg and Madrid; Canaletto in England and Dresden; and Bellotto in Dresden, Warsaw, and London. Tiepolo, the greatest Venetian painter of the century, translated the elegance of Veronese's compositions into Rococo terms. His superb, decorative frescoes, notable for their lightness of atmosphere, delicacy of color, and illusionistic space, filled the palaces of Venice, and created, in turn, a mythological, religious, or historical paradise, as his fancy chose. Longhi, painting small and intimate anecotes of private intrigue and carnival life fitted primarily for Venetian salons, reflects the influence of the taste of the French court which had filtered down to Venice as it had throughout Europe. The new development in Venetian painting, however, was the rise of artist-reporters of the city, whose role was to supply the demand of foreigners for views of Venice. Canaletto and Guardi richly fulfilled this demand for landscapes, real and imaginary, and left a record for the future of the canals, piazzas, palaces, and churches of Venice in its most colorful epoch. After this final burst of glory, cultural leadership in the arts passed from Italy to France.



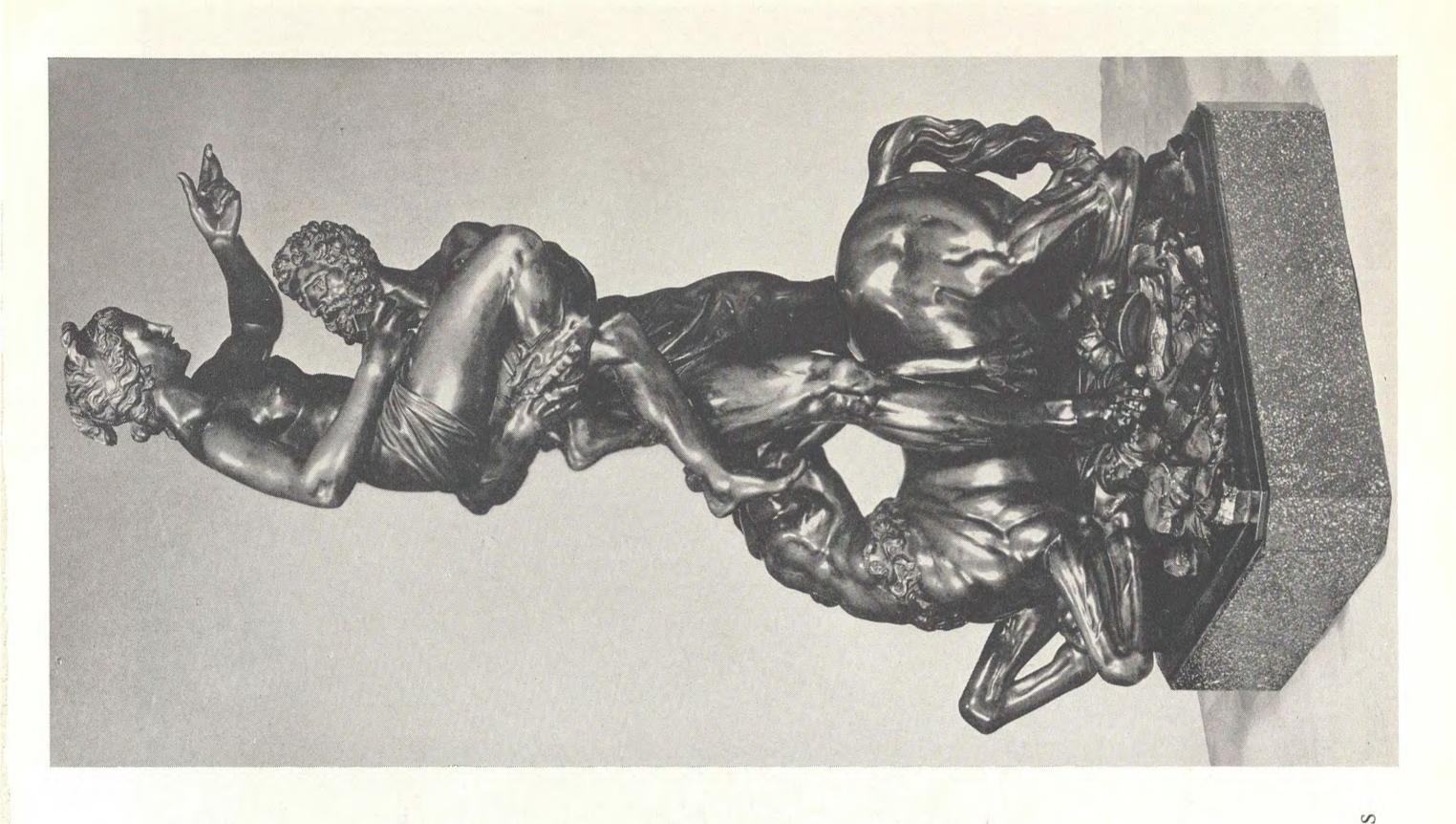
ST. JOHN THE BAPTIST

Michelangelo Merisi da Caravaggio

Italian (1573?-1610)

Oil on canvas. 68½" x 52".

Painted 1602-4. 52-25





Right
HERCULES, DEIANEIRA, AND NESSUS
Adriaen de Vries, Dutch (1560-1627)
Bronze. 34" high. 44-53

SAINT CECILIA

Bernardo Strozzi

Genoese-Venetian (1581-1644)

Oil on canvas. 68" x 481/4". 44-39







APPARITION OF THE ANGEL TO HAGAR AND ISHMAEL Giovanni Battista Tiepolo, Venetian (1696-1770)
Oil on canvas. 33" x 41½". 30-23

Opposite page above

ENTRANCE TO THE GRAND CANAL, VENICE Francesco Guardi, Venetian (1712-1793)
Oil on canvas. 18½" x 25½". 30-21

Opposite page below

CLOCK TOWER IN THE PIAZZA SAN MARCO, VENICE

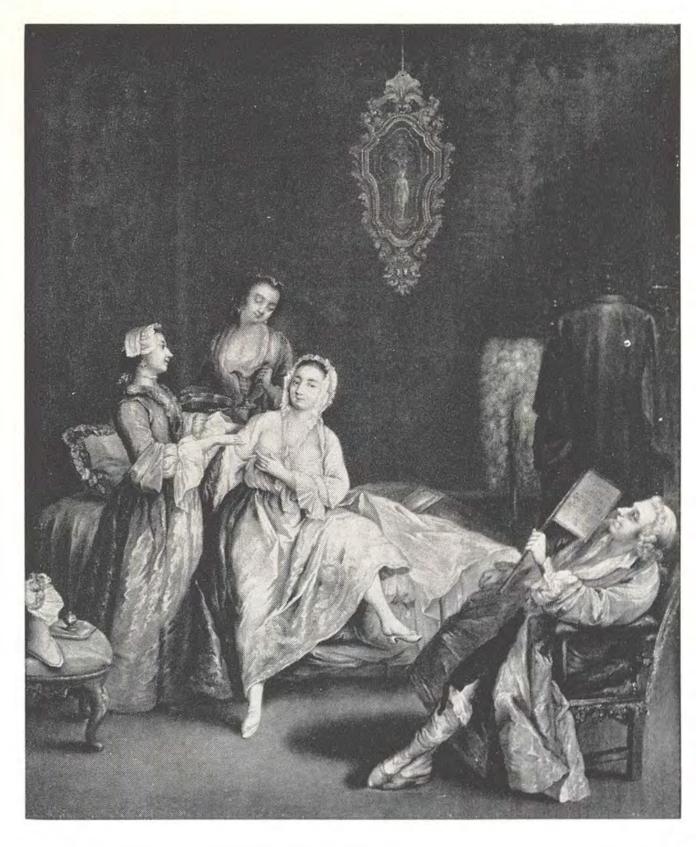
Canaletto (Antonio Canale), Venetian (1697-1768) Oil on canvas. 203/4" x 273/4". 55-36

Right

LE LEVER

Pietro Longhi, Venetian (1702-1785) Oil on canvas. 27½" x 23". 54-37

The political power of Venice had passed its apogee when Tiepolo, Guardi, Canaletto, and Longhi were painting in the eighteenth century. Despite the loss of political prestige, the spirit of Venice was not dampened, however, and life in the Adriatic City was elegant, colorful, and gay. Tiepolo adorned palaces and churches with sumptuous frescoes and easel paintings; Guardi and Canaletto specialized in topographical landscapes and *Vedute* scenes; and Longhi's métier was Venice seen indoors. Each in a unique way gave personal insight into the spirit of their native city in the eighteenth century.



The Renaissance North of the Alps

Gothic style was indigenous to Northern Europe and evolved in regions unaffected, as was Italy, by the remnants of Classicism and by Byzantine art. As opposed to these earlier traditions which stressed ideal and general concepts, late Gothic and Renaissance art north of the Alps emphasized the particular and the specific and concentrated on a realistic, even factual, approach to representation.

In the earlier Middle Ages, painting was executed primarily for ecclesiastical purposes, but with the rise of individualism in the late Gothic period, art was commissioned for the aristocracy as well as for the church. The wealthy Dukes of Burgundy gave added impetus, through their patronage of the arts, to the rise of easel painting, whose prototypes were to be found chiefly in tapestries and illuminated manuscripts. With the appearance of panel painting, initiated traditionally by the Van Eycks, greater naturalism occurred in the depiction of the human form, and the human element becomes stronger in representation of simple piety and the tender relationship of one figure to another. The development of landscape painting and of portraiture also provided new fields in which the artist might exert his skill in the rendering of natural detail.

The Renaissance in Northern Europe was initiated by the Van Eycks, Rogier Van der Weyden, and Petrus Christus. Jan Van Eyck, the earliest of the three, has been called the first creator of pictures in the modern sense of the word. Trained in the late Gothic tradition of manuscript illumination, Jan and his older brother Hubert exploited the new medium of oil and transformed painting from manuscript illustration into independent compositions. In many respects, the Van Eycks can be considered, at least in the North, the fathers of genre, still life, and landscape painting. Rogier Van der Weyden added mobility and life to the static, transfixed, jewel-like compositions of the Eyckian tradition and somewhat idealized their forms in a more Italianate manner. Petrus Christus was the heir of both traditions. Arriving in Bruges, the northern Florence, about 1444, four years after the death of Jan Van Eyck, Christus completed unfinished works left by Van Eyck and developed an individual style based on influences derived from both Jan and Rogier. One of his masterworks, The Madonna and Child In a Gothic Interior, painted between 1450 and 1455, represents late Gothic and early Renaissance art in the North at its best. The attention devoted to numerous superbly executed details reveals the close observation of nature typical of Flemish art in the fifteenth century, and his brilliant use of atmospheric perspective and sense of color values unify the painting to create a perfect world within late Gothic canons of style.

Hans Memling represents the German element in the Eyckian tradition of the second half of the fifteenth century. Imbued with the negative mysticism of monks centering in and around Cologne, his MADONNA AND CHILD ENTHRONED represents the relaxed air of his style, which is marked by tenderness and gentleness. The gold background, reminiscent of Memling's training in Cologne, recalls more traditional Gothic painting.

The Full Renaissance in the North concerned itself with humanistic and scientific theories, as did its counterpart in Italy. Lucas Cranach, court painter to the Dukes of Saxony, lived in Wittenberg, the center of the Protestant revolt led by Martin Luther. A friend of Luther, Cranach left an important record in his portraits of the Reformer and other leaders of the Reformation. His allegorical and mythological themes reveal the revival of interest of the Italian Renaissance in the nude (little exploited in the North) as a primary source of subject matter. Cranach's THREE GRACES, though derived ultimately from antique sculpture, reveals his German temperament in the attention paid to details and in his distortion of the female form for expressive purposes.

Albrecht Dürer, the great master of Northern realism, infused scientific investigation and humanism, also, into his painting, drawing, and graphic work. His uncanny surety and expressiveness of line; his incredible facility for microscopic observation of nature; and his unique genius for the black and white medium make him not only the greatest master of the German Renaissance but one of the key figures in the history of art.



MADONNA AND CHILD ENTHRONED

Hans Memling

Flemish (1430/5-1494)

Oil on panel. 28½" x 19½". 44-43



DETAIL (Cf. frontispiece)



Petrus Christus

Flemish (About 1410-1472)

Oil on panel. 273/8" x 20". 56-51

Beautifully preserved on uncradled oak panel, this masterwork by Petrus Christus has been dated between 1450-55. Characteristic of the style of Christus is the simplification of treatment of the major elements of the composition, the optical unity of color values, and the consummate sense of atmospheric perspective which were the special contributions of the artist to Flemish painting.



Left

MADONNA AND CHILD

Hayne de Bruxelles

Flemish (Flourished about 1454)

Tempera and oil glazes on panel. 24" x 131/2". 32-149

In 1454, Hayne de Bruxelles was commissioned to execute twelve free copies of an Italo-Byzantine Madonna, still in Cambrai Cathedral, venerated as a work by St. Luke. The Gallery's MADONNA is one of the few surviving examples of these copies which were distributed throughout the Netherlands in the fifteenth century.



Left

TEMPTATION OF ST. ANTHONY

Mabuse (Jan Gossaert)

Flemish (1470?-1533)

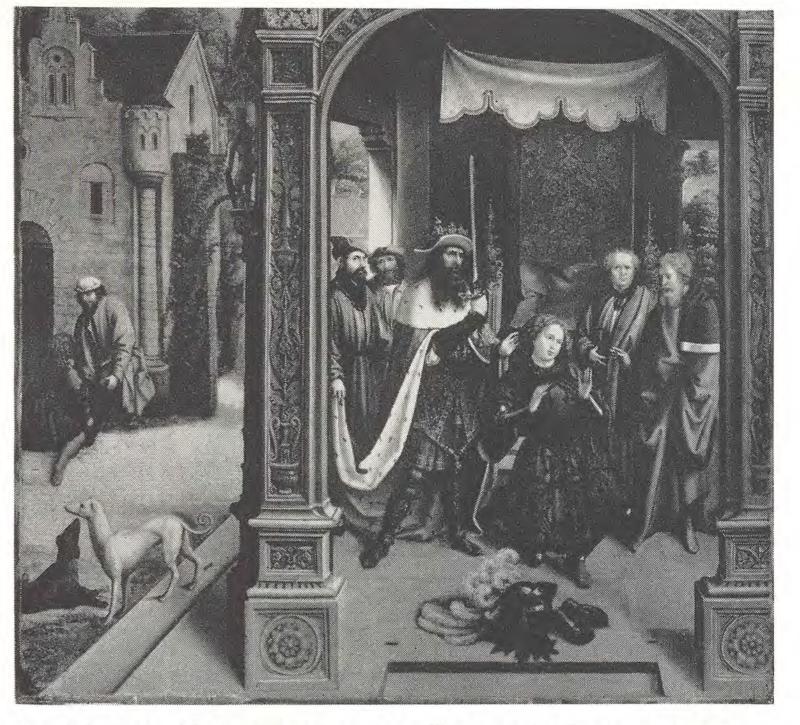
Oil on panel. 111/4" x 15 5/16" 50-51

Revealing the merging of the Gothic and Renaissance spirits north of the Alps in the sixteenth century, this beautiful panel is notable for its concept of space, architectural detail, and brilliant use of color.



THE VISION OF ST. EUSTACE
Circle of Joachim Patinir
Flemish (About 1510)
Oil on panel. 171/2" x 121/2". 31-59

A free rendering after Dürer's famous copper engraving, the Griffon terrier appears to have been inspired by the dog in Jan van Eyck's marriage portrait of GIOVANNI ARNOLFINI in the National Gallery in London.



St. Martin Knighted by the Emperor Constantine

Bernard van Orley

Flemish, about 1491-1542

Oil on panel. 271/4" x 293/4". 53-39

Acquired through the Henry J. Haskell bequest.

A friend of Raphael and Dürer, Van Orley was significant as one of the initiators of Italian Renaissance principles of style in Northern Europe in the first half of the sixteenth century. Right

ST. GEORGE AND ST. WOLFGANG

Master of the Hausbuch German (Late 15th century) Oil on panel. 69½" x 26½". 34-101

In the late Gothic period, Germany consisted of numerous principalities ruled by princes and churchmen who held political allegiance to the Holy Roman Emperor. Regional schools of painting sponsored by these rulers developed in the major centers of Germany, particularly on the Rhine, which had closer relations with Flanders and France. In general, German painting of the fifteenth century remained provincial and retardataire in comparison with its western neighbors, yet possessed, nonetheless, a vigor, individuality, and power which was distinctly German.

The Master of the Hausbuch whose name is unknown and is so identified from a manuscript illustrated by him in Wolfegg, painted in Swabia in the second half of the fifteenth century. The Gallery's panel, still medieval in conception, was originally a segment of a large altarpiece, other portions of which are in the Staedelsches Kunstinstitut, in Frankfurt, and the Basel Museum. St. George, the universally favorite saint of soldiers, clad in rich armor and holding heraldic devices, treads on the dragon. St. Wolfgang, a late tenth century Bishop of Regensburg, symbolizes the religious as opposed to the secular life. The traditional gold background, the attention paid to details of costume, plant life, and meticulous drawing are purely late Gothic in spirit.





Left

PORTRAIT OF A YOUNG MAN,

probably Antonius Fugger

Hans Holbein, the Elder, German (1460/70-1524) Drawing. Silverpoint and pen. 45/8" x 31/4". 56-55

Although the younger Holbein is better known, his father was one of the great painters who was responsible for the development of the full Renaissance in the North. He fore-shadowed his son in the realm of portraiture, where he was able by means of a simple but descriptive line to catch more than a mere likeness. This sensitivity to the inner spirit of a sitter, the younger Hans Holbein undoubtedly learned from his father.



ST. JOHN THE EVANGELIST ON PATMOS Erhard Altdorfer German (1480-1561)
Oil on panel. 47½" x 30¾". 48-7

This panel from Kloster Lambach near Salzburg was formerly attributed to Hans Baldung. On the basis of a drawing in the Staedelsches Kunstinstitut, it now is

recognized as a rare work by Erhard Altdorfer, the brother of Albrecht Altdorfer.

During the persecution of the Christians under Domitian, St. John the Evangelist was exiled to the island of Patmos in the Aegean Sea. Here, inspired by visions of the Virgin, he wrote the Book of Revelation. Characteristically, Altdorfer places the saint in a German forest and a rocky Northern landscape.



THE THREE GRACES

Lucas Cranach the Elder

German (1472-1553)

Oil on panel. 197/8" x 14 1/16"

Painted in 1535. 57-1

The Three Graces, attendants of Aphrodite and personifications of grace, loveliness, and charm, symbolized the Greek ideal of the mean between license and restraint. Using this theme popular in Italy when neo-Platonic theory employed the *Graces* as symbols of ideal rather than sensual beauty, Cranach nods to Renaissance humanism while adding another provocative masterwork in the Northern canon to the "Gallery of Beauties" on which his fame justifiably rests.



Left

PORTRAIT OF A BEARDED MAN

Lucas Cranach the Elder German (1472-1553) Oil on panel. 19½" x 14" Painted in 1538. 31-112

Below

THE RESURRECTION

Pieter Cornelisz Dutch (1490?-1532?) Tempera and oil glazes on panel. $50\frac{1}{2}$ " x 70". 38-4

Attributed to Pieter Cornelisz, the son of Cornelis Engelbrechtsz of Leiden. The identity of the kneeling donors is unknown.







HEAD OF A ROEBUCK

Albrecht Dürer German (1471-1528) Drawing. Brush and ink 9" x 6 3/32". 53-81 Like Leonardo da Vinci, Dürer was sensitive to all forms in the natural world. Wild grasses, flowers, and animals were as fitting for his pen as anatomical and metaphysical subjects. In the HEAD OF A ROEBUCK, Dürer uses his brush in a manner similar to that of a Chinese painter.

FOUR HEADS

Albrecht Dürer German (1471-1528) Drawing. Pen and ink 81/4" x 77/8". 58-

Dated 1513 or 1515

In this drawing Dürer is directly influenced by Leonardo, who was intensely interested both in caricature and in the study of physiognomy. Psychological as well as racial traits, according to the Renaissance, were reflected in the features of man. It is this point of view that dominates the drawing of the FOUR HEADS.

About 1503

Spanish Painting

At the end of the fifteenth century, Spain began to emerge as a national entity under Ferdinand of Aragon and Isabella of Castile. Under their joint rule, in 1492, the Moors and the Jews were driven from Spain, and the voyages of Christopher Columbus to the new world were financed. Both acts were fateful for the future of the nation. In the first instance, a merchant class, important for Spanish economy, was destroyed; in the second, Spain became a world power as a result of the wealth of its colonial possessions in the Americas.

In the fifteenth century, Spain lacked the general cultural level found in Italy and Flanders from which it drew its inspiration in the arts, yet possessed a strong native tradition, particularly in sculpture, which periodically asserted itself with vigor.

Important in revealing the artistic dependency of Spain on outside sources in the fifteenth century, however, is the ALTARPIECE OF THE VIRGIN, one of the few complete examples of late Gothic painting outside of Spain. Assigned to an artist, or artists, working in Valencia in the circle of Pedro Nicolau, an Italian, and Marzal de Sas, a native of Saxony, the altar beautifully synthesizes elements of Italian, North European, and native Spanish derivation.

This altarpiece, however, does reveal the lack of a strong national painting tradition in Spain and demonstrates how greatly the nation was dependent on foreign influences. Successive waves of Flemish, German, and Italian styles conditioned the art of the late Gothic and Renaissance periods, but, in most cases, the manners imported were second-hand interpretations of masters who remained aloof from the Spanish domains prior to the end of the sixteenth century.

About 1575, a native of Crete, Domenicos Theotocopoulos, called El Greco, who had worked in Venice and absorbed principles of style from Michelangelo, Titian, and Tintoretto, appeared in Spain. His ecstatic conception of art was ideally suited to the more passionate side of the Spanish temperament, and his brilliant, personal conception of the emotional intensity and the dour spirituality of his age left an indelible image. The Counter-Reformation in the Roman Church took place with the Council of Trent, in 1545, and brought with it the Inquisition. In Italy, the extremes of

persecution of non-believers were avoided or took a relatively mild form. In Spain, however, fanaticism made the Inquisition a nightmare. The paintings of El Greco reflect the unflinching fervor of Catholic reaction, and their emotional content is heightened to a degree unthinkable outside of the Iberian peninsula. Zurbaran reflects the same intense approach to religious faith, but his paintings are expressive in terms of inner quietude.

The first native Spanish master to achieve international rank was Velasquez who, like Rubens, was a courtier, international diplomat, and aristocrat. Deeply affected by the realism of Caravaggio, Velasquez' early style explored the subject matter of genre interest so popular in the seventeenth century. Religious conviction in Spain limited painting to such themes; to devotional subjects; and to portraiture, for pagan allegories, nudes, and landscape painting were frowned on by the Church despite the great collections of Italian Renaissance works housed in the Prado and the Escorial. In 1623, Velasquez was made court painter to Philip IV and from this time on executed the brilliant series of portraits of the Spanish aristocracy, among them the Gallery's portrait of MARIANA, QUEEN OF SPAIN, which are characterized by refinement of tone, optical illusion, and dramatic reality.

Francesco de Goya recorded the life of the court in the eighteenth century, as did Velasquez in the seventeenth, but with notable difference. The Spanish court under Charles VII was the most corrupt in Europe, and the excesses of extravagance and poor administration had left Spain poverty-stricken. The American colonies were shortly to be lost, and the timid reforms of successive weak rulers were inadequate to stem the tide which finally erupted with the entry of the French into Madrid under Napoleon. As court painter, Goya chronicled this corruption and decay in his portraits with no attempt to flatter or distort its true significance. His themes of the violence and savage gaiety of Spanish life in war and peace; his notable bullfight series; and his drawings and etchings place him in the first rank of European artists. Goya may be said to bridge the gap between the art of the past and modern style, and he has had no peer in Spanish painting until the advent of Picasso.



PORTRAIT OF A TRINITARIAN MONK

El Greco (Domenicos Theotocopoulos)

Spanish (1547-1614) Oil on canvas. 36½" x 33½" Painted between 1604-1610. 52-23

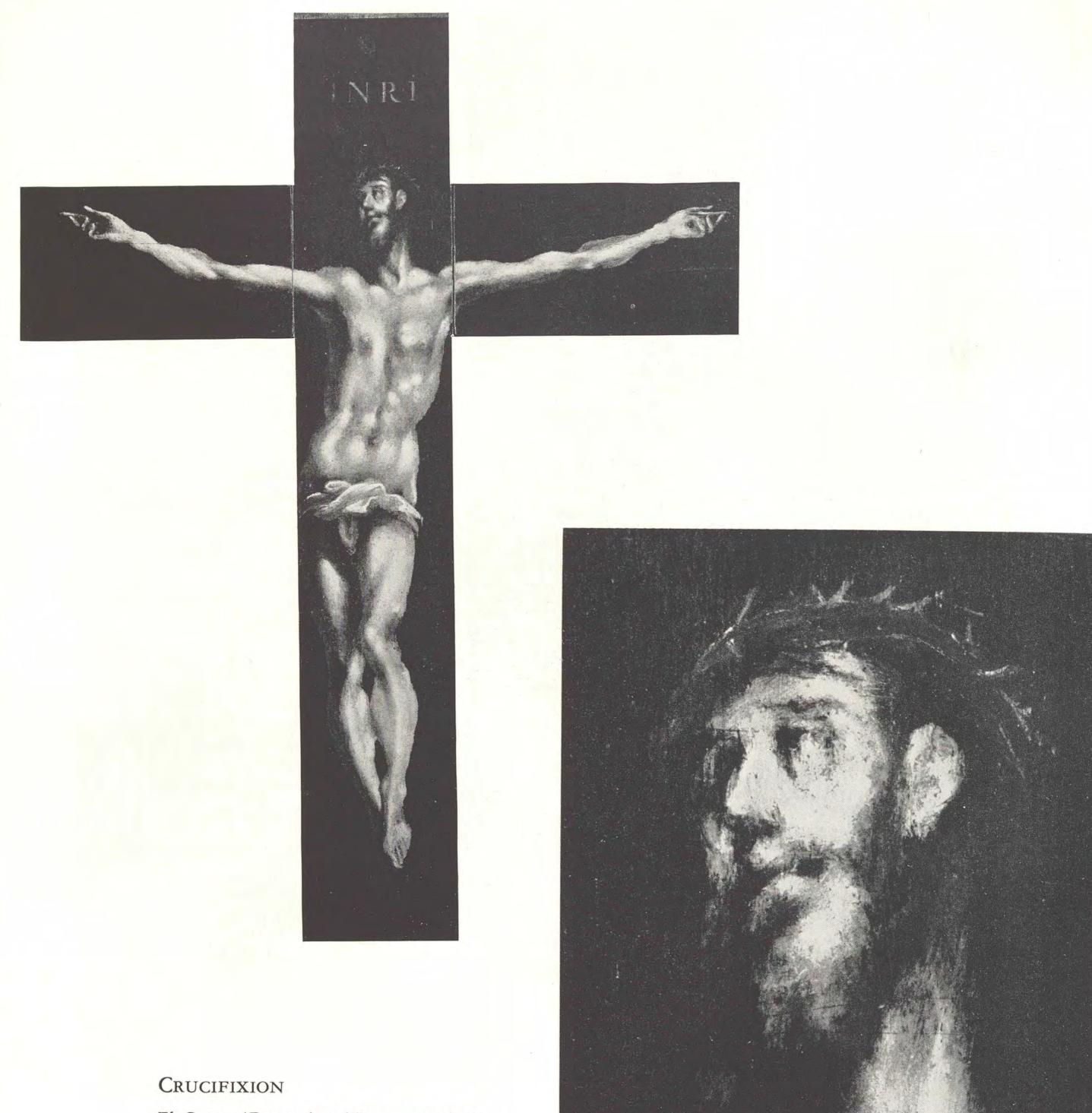


ALTARPIECE TO THE VIRGIN

Circle of Pedro Nicolau and Marzal da Sas

Spanish, 15th century

Tempera on wood, 13' x 9'53/4". 32-207



CRUCIFIXION

El Greco (Domenicos Theotocopoulos)

Spanish (1547-1614)

Oil on wood, 171/8" x 111/4". 32-35

Thinly and swiftly painted with the dark tones of the wood employed for areas of shadow, this small CRUCIFIXION probably served in Greco's studio as a working model for the several larger existing compositions of the CRUCIFIXION which appear related to it. Over fifty such model pictures figure in the inventory of Greco's studio compiled in 1614 after his death. All were small and presumably were shown to potential patrons as suggestions for larger commissions.



Left

THE PENITENT MAGDALENE

El Greco (Domenicos Theotocopoulos) Spanish (1547-1614)

Oil on canvas. 40" x 321/4". 30-35

The agitated style of El Greco was perfectly suited to the depiction of ecstatic visions of Saints favored by the Catholic World during the Counter-Reformation. Here the PENITENT MAGDALENE, who retired to the desert to do penance at the conclusion of her life, experiences the promise of heaven and her own forgiveness as the skies open with dramatic intensity to confirm the validity of her vision. The vial of ointment, symbolic of her redemption, and the skull, presaging her death, accompany the saint. The painting of the gossamer veil about the Magdalene's shoulders anticipates the Impressionists in the nineteenth century.

Right

THE IMMACULATE CONCEPTION

Bartolomé Esteban Murillo Spanish (1618-1682) Oil on canvas, 543/4" x 46". 30-32

Though the exaggerated appreciation of Murillo's talents, held by the eighteenth and nineteenth centuries, has been re-evaluated by the twentieth century to place him in the second rank of Spanish Masters, his considerable talents as a draftsman in the classic sense, his frequent sensitivity as a colorist, and his mastery as a portrait painter still rank him among the significant painters in the history of Spanish art.





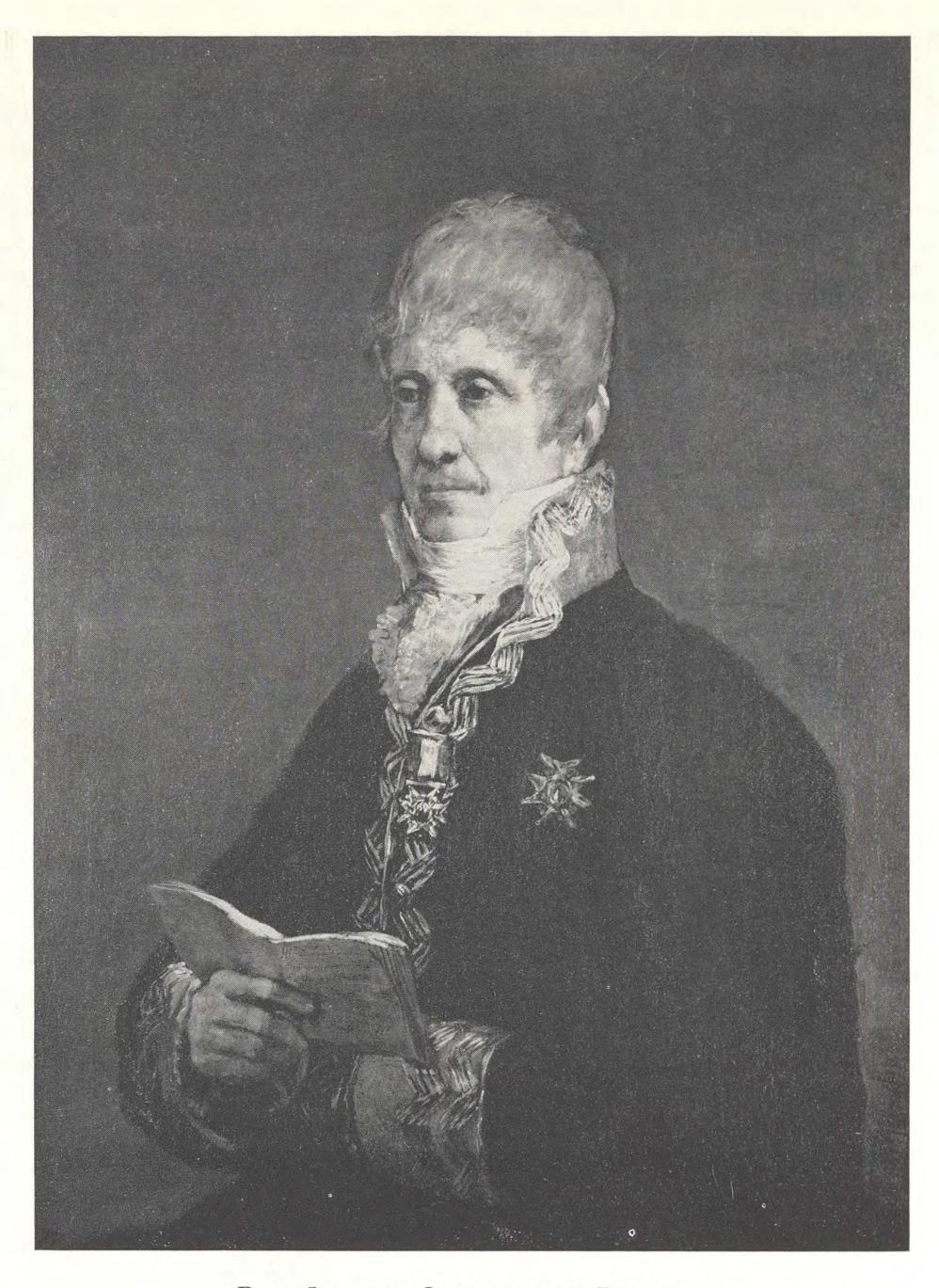
MARIANA, QUEEN OF SPAIN

Diego de Silva y Velasquez

Spanish (1599-1660)

Oil on canvas, 57" x 47½". 45-36

The somber-faced Hapsburg princess, Mariana of Austria, was betrothed to Don Baltasar Carlos, the son of Philip IV, but upon the early death of his son, the King married the fifteen year-old archduchess himself. After the demise of Philip in 1664, Mariana acted as Regent of the realm and finally retired to a nunnery. The Collection also contains a portrait of the Queen as a nun, by Carreño de Miranda, painted some twenty years after the Velasquez portrait.



DON IGNACIO OMULRYAN Y ROURERA Francisco Goya y Lucientes Spanish (1746-1828)

Oil on canvas, 331/4" x 251/4". 30-32

Omulryan y Rourera, probably of Irish ancestry as indicated by his name, face, and reddish hair, was Minister for the Colonies in the corrupt government of Charles VII. Painted in 1815, this portrait is remarkable for its power, freedom of execution, and striking individuality. The portrait is technically interesting in that Goya, instead of drawing transparent glazes across a brilliant underpainting uses black for his ground, models over it with solid pigments of light tones, and employs the black foundation for his shadows.

Baroque Painting In Flanders and The Netherlands

The seventeenth century in Europe marks the beginning of the modern age with its scientific approach and interest in the world of actuality. The physical world of nature provided new avenues for exploration not conceived of by the Renaissance and earlier periods. Man now developed new capacities for seeing, and all aspects of the natural world became acceptable as themes for primary subject matter: that is, landscape, birds and animals, flowers and still life. Genre painting and humble themes of everyday life began to vie with religious subject matter in importance, which, in turn, now concentrated on the homely aspects of saintly figures and on their suffering in martyrdom. Nude and pagan themes, frowned on by the church after its bouts with Protestantism and its own Counter-Reformation, became of secondary importance, with the notable exception of Rubens and his Flemish contemporaries. In general, it may be said that the art of the seventeenth century is characterized by diversity, complexity, sensuality, ornateness, and monumental scale. Light, together with space, movement, and optical unity, were the major pictorial problems investigated by the Baroque. Caravaggio's tenebristic solution of light in terms of a single source of illumination, originating normally from without the composition, was expanded and refined in the Netherlands by Rembrandt, whose luminism seems to glow from within, and by Vermeer, who thought in terms of color values.

In Flanders and the Netherlands, Baroque style was conditioned largely by religious conviction. Both provinces were ruled harshly by Spain, but the Protestant Netherlands, after much bloodshed and religious persecution, established their independence in 1648 through the Treaty of Westphalia. Flanders remained Catholic, and its art, based on the tradition of Catholic Italy, was aristocratic, elegant, and sumptuous. Rubens and Van Dyck, the major masters, were cavaliers and accepted their roles as peers of the aristocracy and confidants of Kings with easy assurance. Basing their style on the Venetians and Caravaggio, their painting is marked by vigor, power, exuberance, elegance, a consummate sense of color, and, in the

case of Rubens, a unique ability to organize masses and complex figure arrangements into monumental compositional schemes surcharged with motion.

In Holland, Rembrandt represents the high point in Dutch painting of the seventeenth century. Absorbing the principles of tenebrist theory, he raised its technical properties to new heights through his personal greatness as a humanitarian and his belief in the dignity of man. As a Protestant, he emphasized the direct and personal relationship between God and man in his religious painting and, in his portraits, the basic humanity of his subjects. His sureness of brushwork, his telling contrasts of light and shadow, and his psychological insight into character leave him unique in the history of art.

Frans Hals, though a lesser figure, possesses major stature in Dutch painting in the Baroque period. His portraits, for which he is chiefly notable, reflect the urbane and gallant air of Dutch burghers in the Netherlands at the height of their wealth and commercial success in the seventeenth century. Hals, practical and alert, was a keen observer of everyday life. His brilliant brushwork, sometimes sketchy, but always sure, epitomizes important facets of Baroque style, namely, self-assurance, confidence in self, and realization of the importance of the individual.

Landscape and still life painting reached a high level of perfection in Holland, and in the seventeenth century throughout Europe existed for the first time for their own sake. Hobbema's ROAD IN THE WOODS reveals Baroque interest in the diverse, complex, luxuriant, the multiple, and the boldly conceived, while Van Huysum's FLOWER PIECE is a superb example of the century's interest in total observation of all aspects of nature. Though selectivity frequently seems lacking, the abundance of detail is calculated and becomes absorbed in the conception of a total statement of an age and its attitudes.

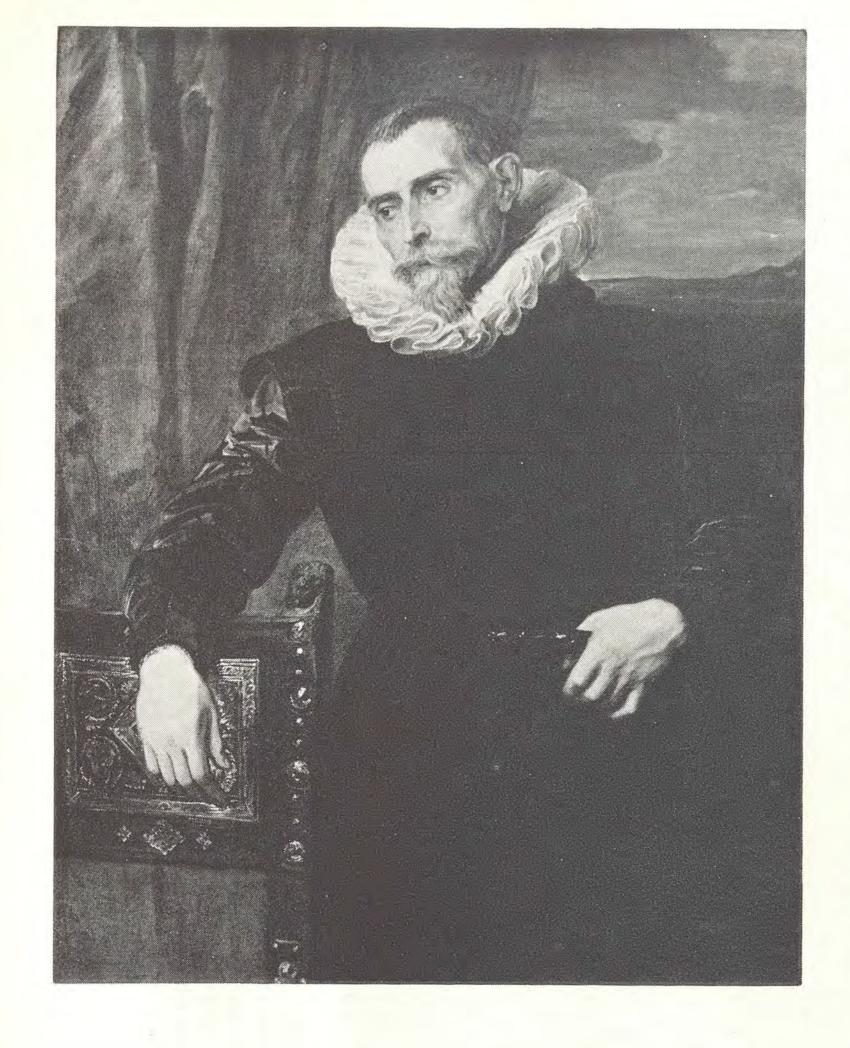
Our key to the aspirations of the seventeenth century is best found in its great painters who mirrored its multiple interests, values, and points of view.



BATTLE OF CONSTANTINE AND LICINIUS

Peter Paul Rubens Flemish (1577-1640) Oil on panel, 14" x 221/2". 55-40

grandiose set of tapestries relating the History of Constantine the Great, Peiresc, a friend of Rubens, after witnessing the reception of four of the sketches by the King, wrote the artist: "Among the four cartoons presented, that of the Battle has been given first place... everyone has been amazed at the figure of Licinius or whoever it is fighting Constantine, as well as the figure of the dead man lying figure of Licinius or whoever it is fighting Constantine, as well as the figure of the dead man lying beneath his horse. In every way, the entire composition has aroused amazement." All the figures in the intricate composition are depicted as left-handed because the scene would be reversed in the weaving of Originally commissioned in 1622 by Louis XIII of France as one of a series of twelve designs for a the tapestry.



Left

PORTRAIT OF A MAN

Anthony van Dyck Flemish (1599-1641) Oil on canvas, 45½" x 35¾". 51-69

Painted in Antwerp about 1620 prior to Van Dyck's sojourn in Italy, this portrait possesses the elegant dry *bravura* of Van Dyck's early portraits.

Below

FAMILY PORTRAIT IN A LANDSCAPE

Gonzales Coques
Flemish (1614-1684)
Oil on panel, 23" x 32". 32-18

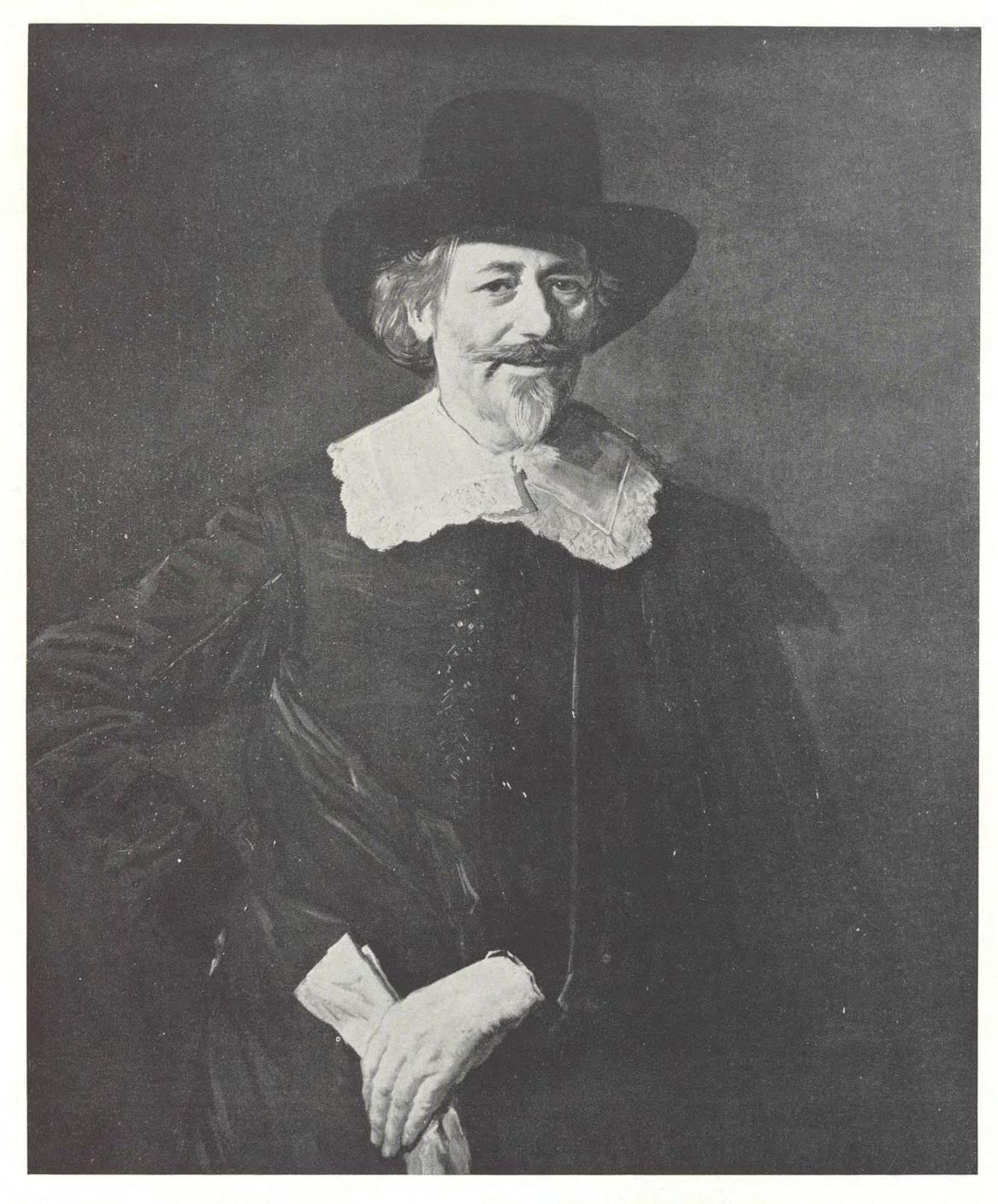
Gonzales Coques of Antwerp enjoyed considerable popularity in the seventeenth century for his family portraits which anticipate the "Conversation Pieces" so fashionable in eighteenth century England. Coques served as court painter to Charles I of England, Don Juan of Austria, and Archduke Leopold Wilhelm, Governor of the Netherlands.





JOANNES DE MARSCHALCK
Anthony van Dyck
Flemish (1599-1641)
Oil on panel, 27" x 201/4". 57-55

Sparkling with Venetian color and virtuosity of Baroque brushwork, this portrait of JOANNES DE MARSCHALCK in his eleventh year (1624) bears a Latin text on the inscribed motto, freely adapted from Cicero's *Pro M. Caelio* to read: "According to Cicero, enthusiasms in young men, as in blades of grass, indicate what ripeness of virtue and industry will exist when the crops are in."



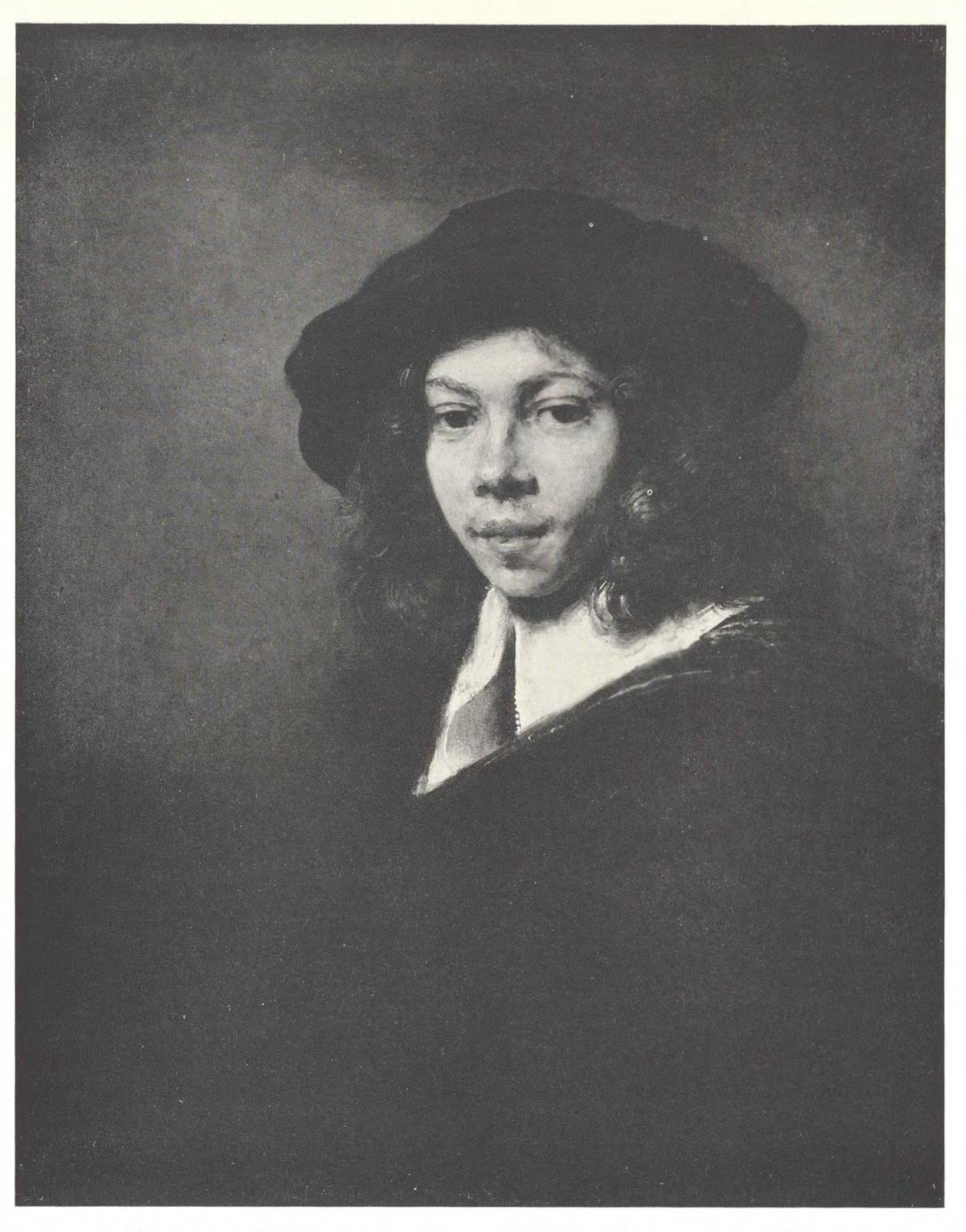
PORTRAIT OF A GENTLEMAN

Frans Hals

Dutch (1584-1666)

Oil on canvas, 42" x 36". 31-90

Frans Hals, the Prince of bourgeois artists, painted with a facility of brushwork that made him an ideal of Manet and others in the nineteenth century. Painted about 1648-50, this portrait and its companion, the sitter's wife, now in the City Art Museum of St. Louis, come from the Collection of Count Zamoyski in Warsaw.



PORTRAIT OF A YOUTH WITH A BLACK CAP
Rembrandt Harmenszoon van Rijn
Dutch (1606-1669)
Oil on canvas, 32" x 253/8". 31-75

Painted in 1666, three years before the death of Rembrandt, the YOUTH IN A BLACK CAP reveals Rembrandt's incomparable mastery of technique, color, and style together with his refined sensitivity to character. The inner spirit of the pensive, brooding youth is revealed with infinite depth and beauty.



FLOWER PIECE

Jan van Huysum

Dutch (1682-1749)

Oil on panel, 31" x 23½". 32-168

Van Huysum's FLOWER PIECE exemplifies Baroque exuberance in the Netherlands. A prolific painter despite the meticulous quality of his work, Van Huysum enjoyed wide favor in his time, and his still lives brought enormous prices. Though his arrangements appear casual, they are notable for their complex and calculated principles of design. This FLOWER PIECE is a deceptive reproduction of the varied textures found in nature, a multitude of flowers, covered with snails, butterflies, dewdrops, ants, and bees.



A ROAD IN THE WOODS

Meindert Hobbema

Dutch (1638-1709)

Oil on canvas, 37" x 503/4". 31-76

Hobbema's A ROAD IN THE WOODS is notable for the firmness and precision of execution of the intricate elements of nature. One of the finest of Dutch landscape painters, Hobbema imbues his works with calm, contentment, and rustic elegance.

Right

A MARINE VIEW

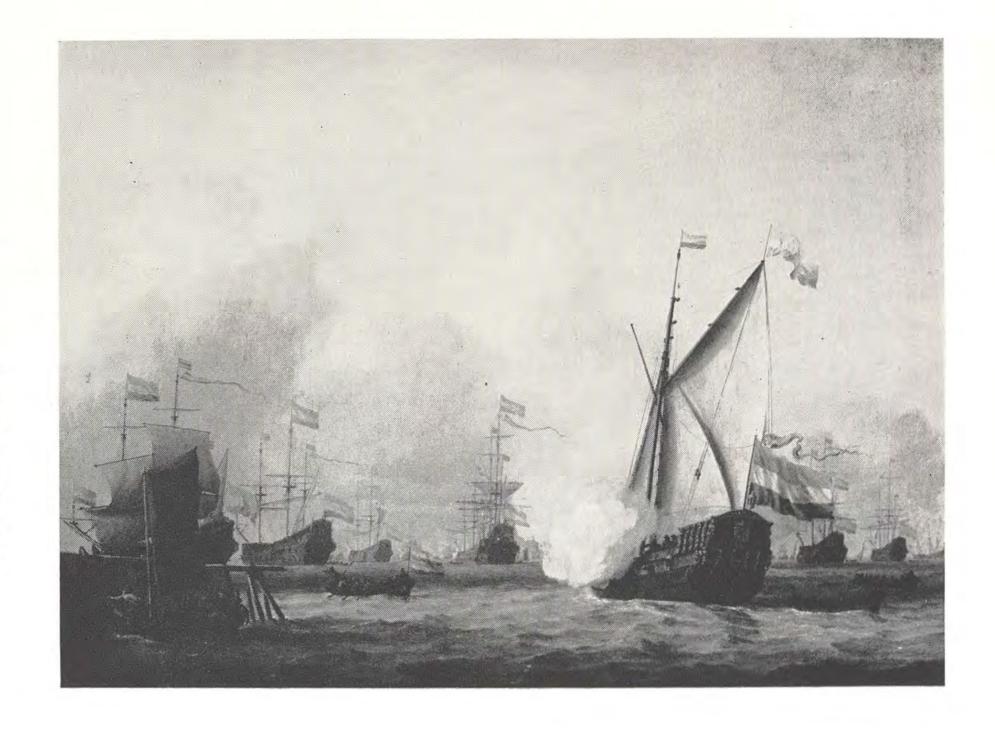
Willem van de Velde, the Younger

Dutch (1633-1707)

Oil on canvas, 243/4" x 303/4"

Painted in 1668. 32-169

Foremost among Dutch marine painters, Van de Velde spent his youth in Holland painting naval battles in which the Dutch were victorious over their English rivals. In 1677, he moved to England and obtained a grant of one hundred pounds a year from Charles II for painting sea-fights in which he judiciously depicted the English as victors over the Dutch.



French Painting and Sculpture

The Renaissance reached France during the reign of Francis I when the monarch persuaded the old Leonardo da Vinci to spend his last years at the court at Fontainebleau. Other Italian artists imported for work at the palace were the Florentine painters Rosso and Primaticcio and the sculptor Benvenuto Cellini. Under their influence, late Gothic realism changed rapidly into the Classicism of the Renaissance. Native French artists absorbed the new canons of style in the next generation and started France on the route to the supreme position she has held in art since the late seventeenth century when Louis XIV became the arbiter of taste for Europe.

Characteristic of French Renaissance style is Pilon's ST. BARBARA, one of the rare sculptures by this master outside of France. With the tradition of late Gothic realism behind him, Pilon placed the usual northern emphasis on the depiction of textures, materials, jewels, and elegance of costume, unlike his Italian counterparts who tended to generalize such details. Derived from Florentine Mannerist style, however, are the obviously calculated pose and gesture, and the general elegance of the figure.

In the seventeenth century, France continued to draw heavily on Italy for style and subject matter. Caravaggio's brilliant heir in the North, Georges de la Tour, transmitted the Italian master's contribution of chiaroscuro to French painting with restrained authority. Poussin, the greatest French painter of the period, enamored of the Classic past and Venetian painting, extended Baroque canons in new directions through his formal approach to principles of style. His contribution laid the foundation for the Classic tradition in France which passed successively to David, Ingres, and Cézanne in the nineteenth century and to the Cubists in the twentieth. Clarity, harmony, self-control, and objectivity characterize his style. His calculated compositions in which the figures appear frozen in time and space, yet remain alive and vital, present a studied concept of the formal ideals of antiquity.

In landscape painting, Claude Lorrain, like Poussin, drew his inspiration from Italy and the Classic past, but interpreted his concepts of nature in contemporary terms based on a close and poetic observation of reality.

Baroque style in France reached its apogee under Louis XIV with the construction of Ver-

sailles and the introduction of the Grand Manner in art. In his imposing Louis XIV as an Augustan General, Girardon epitomized official taste and the political philosophy of autocratic rule. Largillière, in portraiture, characterized the same attitudes and provided the transition to Rococo style.

With the death of Louis XIV in 1715, Rococo style swept over France and ultimately to the rest of Europe. Ideally suited to an aristocracy weary of the ponderous regulations of the old regime and compatible with the tastes of the newly-emerging wealthy merchant class, the Rococo reflects the growing individualism of the century. Cohesive in style, but endlessly varied, architecture, painting, sculpture, and the decorative arts were integrated to achieve a unity which was charming, intimate, and decorative. Watteau, Boucher, Fragonard, and Hubert Robert flattered feminine tastes in a society dominated by women, with their compositions overtly suggestive of love, romance, and fairy-tale existence. Chardin, influenced by the little Dutch masters, remained bourgeois humbly and with dignity.

Houdon, the best sculptor of the century, captured the countenances of the great figures of the Age of Reason, while Boucher, Fragonard, Drouais, Nattier, David, and others recorded figures of fashion of the day. David's moralizing pictures helped to hasten the Revolution and the rise of Napoleon, and his subsequent dictatorship of the arts installed *Neo-Classicism* as the official style at the beginning of the nineteenth century.

But David's authoritarian rule brought to a head once again the basic struggle between two polarities which contended, often with violence, in French painting since the seventeenth century: the artists who advocated form as opposed to color, and, conversely, those who favored color as opposed to form. In the seventeenth century, the Academy, founded by Louis XIV and ruled with an iron hand by LeBrun, assumed perforce an official point of view based on Classic theories of art which predicated form as its basic tenet. Poussin was acclaimed as the recent contemporary ideal, and Raphael and the Florentine-Roman school of the sixteenth century, the fountainhead of style. Against this point of view were the Rubenists, who cherished Rubens as the near contemporary ideal, respected Rembrandt's painterly contribution, and looked to the color of Venetian Renaissance as essentials of the valid style in art.

In the eighteenth century, Watteau, Fragonard, Chardin, Largillière, and others favored the color of Rubens or Rembrandt together with fluid brushwork. Boucher, the diplomat, walked the tight rope between the two traditions. David, bitter against the aristocracy and its tradition in art, forced the issue by his dictatorial choice of the formal tradition which was perpetuated into mid-century even more brilliantly by his successor, Ingres. The Romantic artists, however, fought the battle of color versus form. Among them, Géricault admired Rubens but reached back to the tenebrism of Caravaggio through Rembrandt, for his style, and Delacroix gave himself wholeheartedly to the recasting of Rubens and the Venetians into pictorial values reflecting the literary and romantic values he helped to impose on his century. Baron Gros, wavering between his love for the romantic approach and his loyalty to David, ended his life as a suicide. Géricault, potentially one of the giants in the history of art, died before his genius could be fulfilled. For a generation Ingres and Delacroix played out the insoluble contest with bitterness and determination. The advent of Courbet, a gifted revolutionary who exploited the materialistic values of his age, pushed aside theory but left in its stead a style which often degenerated in lesser hands into prosaic realism.

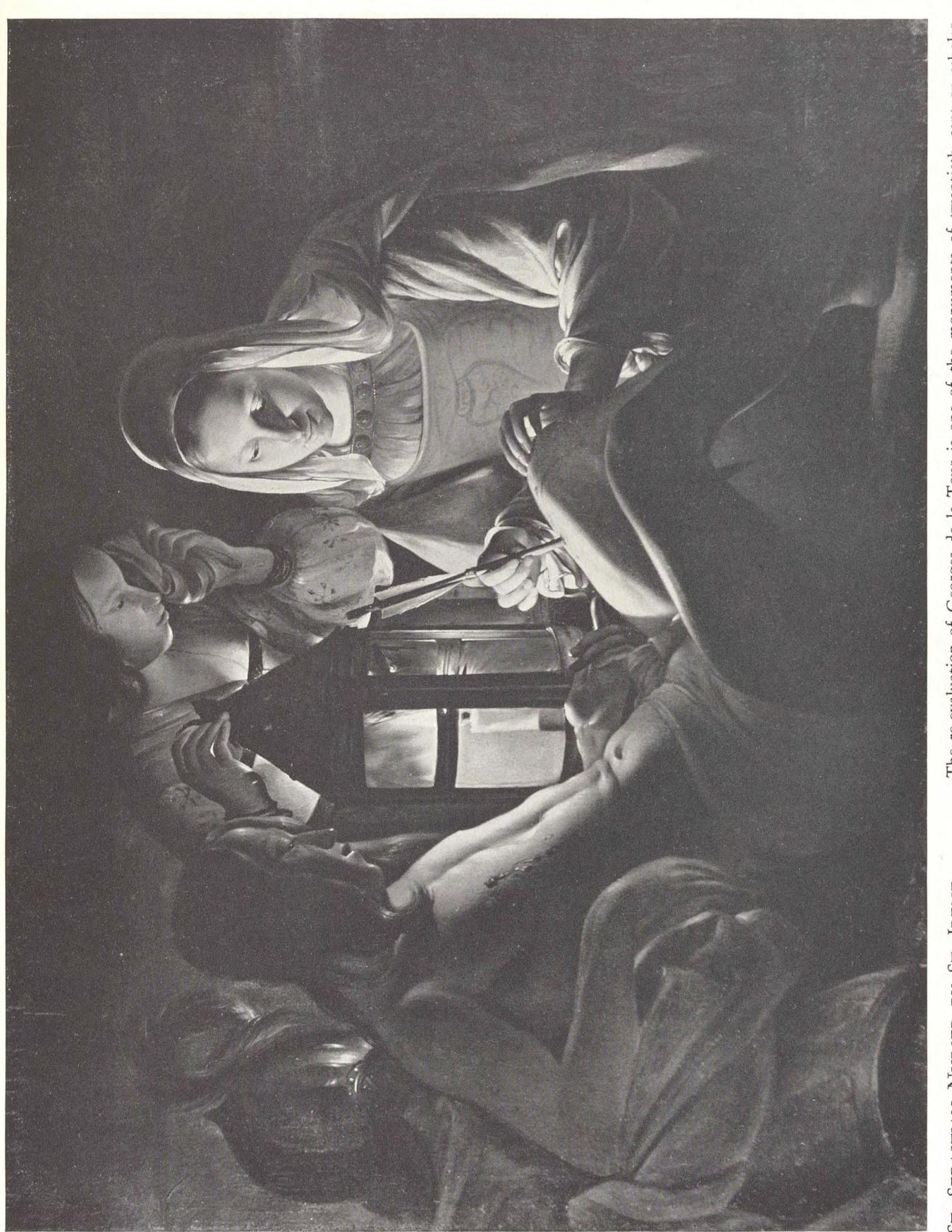
With the Impressionists, the cornerstone of contemporary art was laid. Impressionism, basically an extension of the realism of Courbet, Constable, and others, approached nature impersonally. Basing its chief tenets on the momentary and fleeting aspects of objects seen under different conditions of natural and artificial light, Impressionism valued and investigated nineteenth century scientific values and, despite the materialism of the age, treated painting as a product of the mind and the spirit. Though their approach seemed revolutionary, the masters of Impressionism respected the styles of the past, but translated them into contemporary terms. Manet and Whistler studied Velasquez, Hals, and Goya and transposed their compositions into a personal idiom. Renoir revered Rubens, Delacroix, and the Venetians; Cézanne venerated Poussin and the Classic tradition. Monet, Van Gogh, and Gauguin were less dependent on the past for their personal statement, but withal, raised a challenge which laid the foundations for the art of the twentieth century.



ST. BARBARA

Germain Pilon, French (1535-1590)

Marble, 71" high. 49-27



ST. SEBASTIAN NURSED BY ST. IRENE Oil on canvas, 411/4" x 54/8". 54-34 Georges Duménil de la Tour French (About 1593-1652)

The re-evaluation of Georges de la Tour is one of the monuments of twentieth century scholarship. Louis XIII thought so highly of one of his compositions, a St. Sebastian in the Night, that he ordered all other pictures but it removed from his chamber. The consolidation of France and the centralization of art at Versailles by Louis XIV, however, brought oblivion to de la Tour until our own century when he has again taken his place as one of the major artists of seventeenth century France. Qualitatively, this St. Sebastian is the finest of some seven existing versions of one of La Tour's major compositions.



TRIUMPH OF BACCHUS

Nicolas Poussin French (1594-1665) Oil on canvas, 50½" x 59½". 31-94

Between 1638-40, Cardinal Richelieu commissioned Poussin to paint a series of BACCHANALS for his Chateau de Rueil, at Poitou. The number of paintings which originally comprised the group is uncertain, for accounts vary and after the destruction of the castle and the death of the Cardinal, the series was dispersed. The TRIUMPH OF BACCHUS, one of the finest of the group, came from the collection of the Earl of Carlisle at Castle Howard. The accompanying drawing is one of several studies for the finished composition.



TRIUMPH OF BACCHUS

Nicolas Poussin, French (1594-1665)

Drawing. Pen and bistre. 61/4" x 9". 54-83



Left
THE MILL ON THE TIBER
Claude Gelée,
called Le Lorrain
French (1600-1682)
Oil on canvas, 20" x 27". 32-78

Right

LANDSCAPE WITH PIPING GOATHERD

Claude Gelée, called Le Lorrain French (1600-1682) Oil on canvas, 20³/₄" x 27" 31-57



To discourage contemporary copyists, Claude compiled a notebook, the *Liber Veritatis*, containing a collection of drawings of all his paintings. THE MILL ON THE TIBER figures therein as No. 123. LANDSCAPE WITH PIPING GOATHERD, painted in Rome in 1667, bears the number 172.



VIEW OF THE TIBER AT ROME

Claude Gelée, called Le Lorrain French (1600-1682) Drawing. Bistre, pen and wash 8" x 10 9/16". 33-99

In his drawings, as in his paintings, Claude was a master at suggesting sunlight and atmosphere. This he accomplished by the subtle use of soft wet washes in the background contrasted with bold, almost cubic, masses in the foreground. These are accented with sure, descriptive lines made with a pen.

Right

TWO SEATED LADIES

Jean Antoine Watteau French (1684-1721) Drawing. Red chalk. 7" x 75/8". 34-145

Watteau stands for the visual embodiment of elegance and refinement set in a landscape of idyllic charm. His favorite medium for drawings was chalk (red and black, alone or combined), which, with its color and evanescent quality, perfectly expressed the tender unreality of his ideas.

Watteau, as Hubert Robert after him, would use his drawings as models for more than a single painting. Such is the case with the Two SEATED LADIES.





Augustus the Strong, Elector of Saxony and King of Poland Nicolas de Largillière French (1656-1746)

Oil on canvas, 57½" x 45½". 54-35

Augustus the Strong (1670-1733) played an important role in the European balance of power in the eight-eenth century. Active in the War against the Turks, he allied himself with Russia and Denmark against Sweden and was prominent as an ally of France and Spain in the War of the Spanish Succession. Collector of old masters and Chinese porcelains, builder of Rococo palaces and churches in Dresden, and founder of the factory of Meissen porcelain under Boettger, Augustus II personified the concept of the "Enlightened Despot" in the early eighteenth century.

Depicting a general clad in rich armor, velvets, furs, and flowing wig, and wearing the Danish Order of the Elephant, Augustus points to a city smoldering in flames from the prowess of his armies. A study for the King's right hand exists in a brilliant STUDY OF HANDS by Largillière in the Musée Nationale des Beaux-Arts in Algiers.



Louis XIV as an Augustan General

François Girardon
French (1628-1715)
Bronze, 42½" high with plinth
Signed and dated *Girardon 1680*. 54-32

This is a smaller version of the heroic equestrian statue of Louis XIV, executed by Girardon and erected in 1699 on the Place Louis le Grand, now Place Vendôme, in

Paris and destroyed by the populace in 1792. The colossal version survives in a number of smaller casts of varying quality and dates, among which this superb example bears the signature and date *Girardon 1680*. According to tradition, this bronze came to England after having been in the collection of the Marquis de Marigny, brother of Mme. de Pompadour, and previously in that of Le Cômte de Pontchartrain, Chancellor of France in 1699, the year of the erection of the monument in the Place Vendôme. Contemporary records of the Chancellor's collection describe the sculpture as "unique in its genre."



Left

PORTRAIT OF A LADY HOLDING A DOG

François Hubert Drouais
French (1727-1775)
Oil on canvas, 32" x 25½". 53-80

Drouais, the most eminent member of a family of artists, invented a brilliant formula for depicting beautiful women graciously and with natural countenances. Unlike his chief rival, Nattier, who specialized in lofty classical or allegorical settings in depicting beauties of the French court, Drouais stressed intimacy, informality, and individuality.

Right

THE EXODUS OF THE SHEPHERDS

François Boucher

French (1703-1770)

Drawing. Charcoal and white chalk on blue-grounded canvas.

201/4" x 291/2". 33-668

The full exuberance of the Rococo style is seen most clearly in François Boucher, the favorite artist of Mme. de Pompadour, who in many ways helped bring Rococo taste to its fruition. For his patroness, Boucher designed tapestries and stage sets, as well as paintings. The unusually large drawing of THE EXODUS OF THE SHEPHERDS was undoubtedly created as a tapestry design.





JUPITER IN THE GUISE OF DIANA, AND THE NYMPH CALLISTO

François Boucher

French (1703-1770) Oil on canvas. 22½" x 27½". 32-29



TERRACE OF THE CHÂTEAU DE MARLY
Hubert Robert
French (1733-1808)
Oil on canvas, 35½" x 52½". 31-97

One of a series of views of Paris and its environs in which Hubert Robert expressed his brilliant virtuosity, the TERRACE OF THE CHÂTEAU DE MARLY possesses a rare sense of atmosphere, distance, and light. The charming ladies, large in scale for Robert, possess the casual elegance of the Rococo. Pigalle's famous MERCURY FASTENING HIS SANDAL stands as a fountain on the right, and the Château, built by Louis XIV and destroyed in the nineteenth century, appears in the distance.



STUDY FOR THE THREE WOMEN IN

"TERRACE OF THE CHÂTEAU DE MARLY"

Hubert Robert, French (1733-1808)

Drawing. Black chalk. 65%" x 85%". 55-81



THE SOAP BUBBLE BLOWERS

Jean Baptiste Chardin

French (1699-1779)

Oil on canvas, 24" x 311/4". 32-16

First shown in the Salon of 1739, Chardin painted the SOAP BUBBLE BLOWERS a number of times with slight variations. Other versions are in the Metropolitan Museum of Art and the National Gallery of Art in Washington, D. C.

Right

THE FIRST LESSON OF FRATERNAL FRIENDSHIP Etienne Aubry French (1745-1781)

Oil on canvas, 30" x 37½". 32-167

THE FIRST LESSON IN FRATERNAL FRIEND-SHIP, exhibited in the Salon of 1776, enjoyed great popularity in France through the engraving made by Nicholas de Launey. The conception of the Brotherhood of Man, popular during the Age of Reason, was placed on a level of easy understanding in this anecdotal account of the visit of a young aristocrat to the house of a peasant.





VOLTAIRE

Joseph Rosset (Rosset-Du Pont)
French (1706-1786)
Marble, 14" high
Signed and dated "Rosset à St. Claude 1776"

The fame of Rosset rests largely on his representations of the French intellectuals, Voltaire, J. J. Rousseau, and Montesquieu, executed in small scale in ivory, alabaster, and marble. A close friend of Voltaire, Rosset may be called the biographer in sculpture of the great thinker.

Upper right

A TURKISH LADY AND HER ATTENDANT Jean Etienne Liotard, Swiss-French (1702-1789) Oil on canvas, 28½" x 22½". 56-3

Liotard, an important forerunner of the Romantic movement, was one of the first Europeans to introduce Oriental subject matter into painting based on accurate and firsthand information gleaned from travels in the Near East. From 1738 to 1743, Liotard visited the Greek islands and Constantinople, living and dressing as a Turk. Here he made quantities of superb drawings based on Oriental themes which were employed in his pastels and paintings. A TURKISH LADY AND HER ATTENDANT dates from this early period of the artist's long career.

Right

MAN SEATED

Carle Van Loo, French (1705-1765)

Drawing. Charcoal and white chalk on gray paper 16" x 12½". 32-193/1

Dated 1743







Diane de la Vaupalière, Comtesse de Langeron

Jacques Louis David French (1748-1825) Oil on canvas, 503/8" x 373/4". 54-66

Diane de la Vaupalière, a noted beauty of her time, was the wife of Count de Langeron, who emigrated to

Russia during the French Revolution. The Countess declined to accompany him, and he never returned. Enlisting in the service of the Tsar, he was created a general and fought against Napoleon's troops during the retreat from Moscow. Although the lists of Jules David and Cantinelli date the preliminary study for this portrait in 1799, details of costume and stylistic comparison place the picture around 1790 before David rejected the softer style of the Rococo and assumed full leadership of the Neo-Classic Movement.



PORTRAIT OF A YOUNG BOY

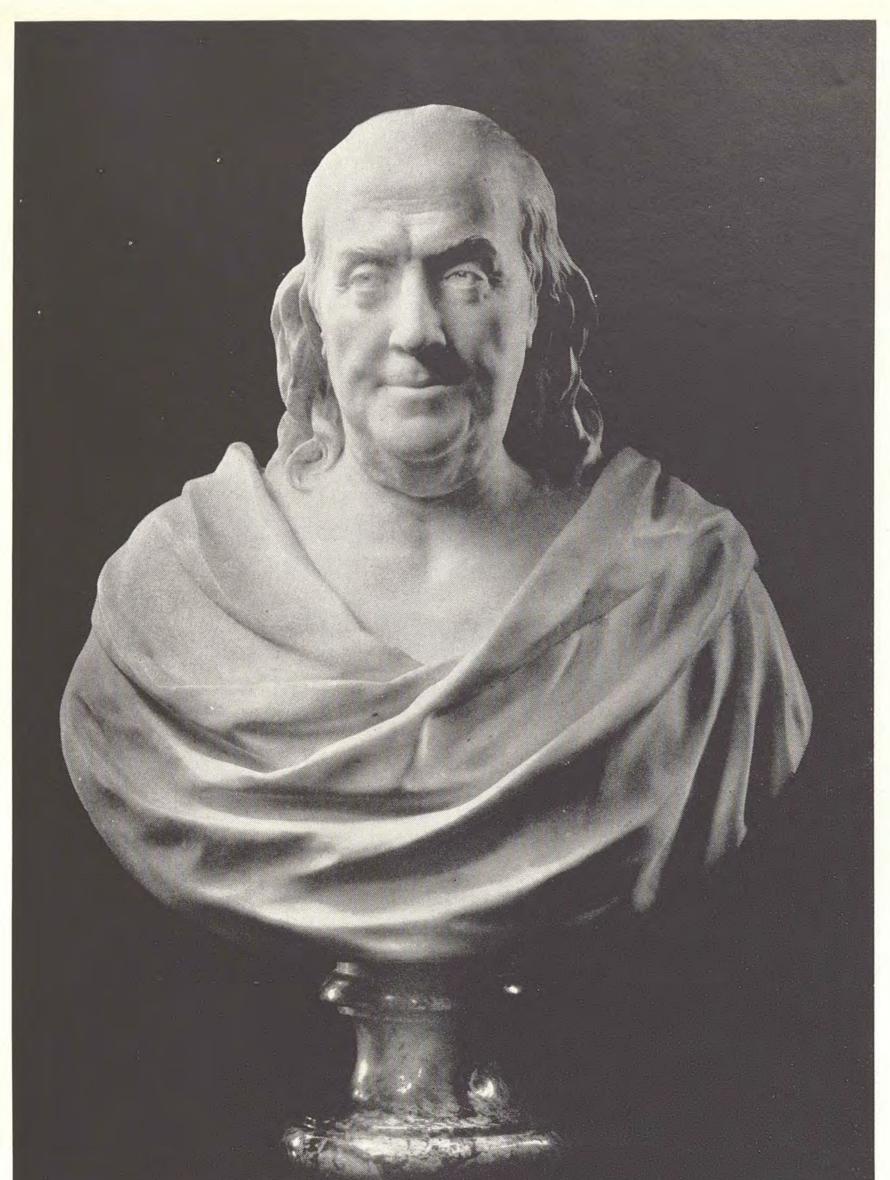
Jacques Louis David

French (1748-1825)

Oil on canvas, 21³/₄" x 18¹/₂"

Dated 1799. 31-58

Painted in 1799, this haughty and indolent-featured youth is one of David's compelling portraits. The dark complexion, heavy eyelids, and earrings tend to suggest a non-typically French character and it has been suggested that the youth might have been of Creole or colonial origin, as was the Empress Josephine.



Left

BENJAMIN FRANKLIN

Jean Antoine Houdon French (1741-1828) Marble, 23" high

Signed and dated, "J. A. Houdon, 1780." 55-76

In 1778, the year Franklin concluded the treaty of alliance with France, the old philosopher sat for Houdon, the greatest portrait sculptor of the eighteenth century. Houdon's first portrait of Franklin depicted the statesman wearing the simple Quaker dress which intrigued the French and added materially to Franklin's popularity. Several variants of this bust exist in terra cotta, plaster, and marble. Two years later, Houdon completed this depiction of Franklin clad à la antique, or as a Roman statesman, which appears to be unique. The bust was acquired from descendants of LeRay de Chaumont, the wealthy financier who sponsored Franklin in France and invited him to reside at "le Valentinois," a small private Hôtel of the de Chaumont family at Passy near Paris, from which Franklin spun his diplomatic web. The sculpture exhibits all the penetrating analysis of personality typical of Houdon's most notable portraits. The character of the canny, the witty, and the wise old Franklin endures in it.

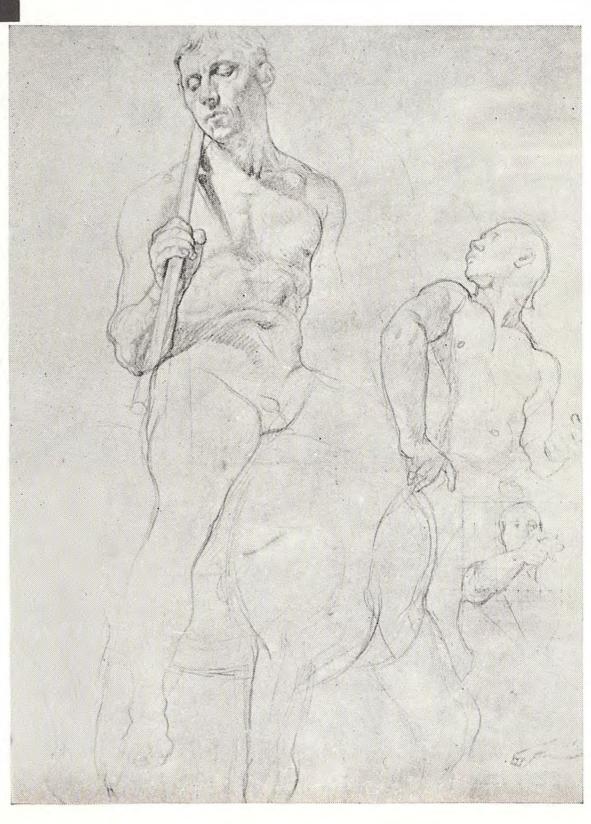
Right

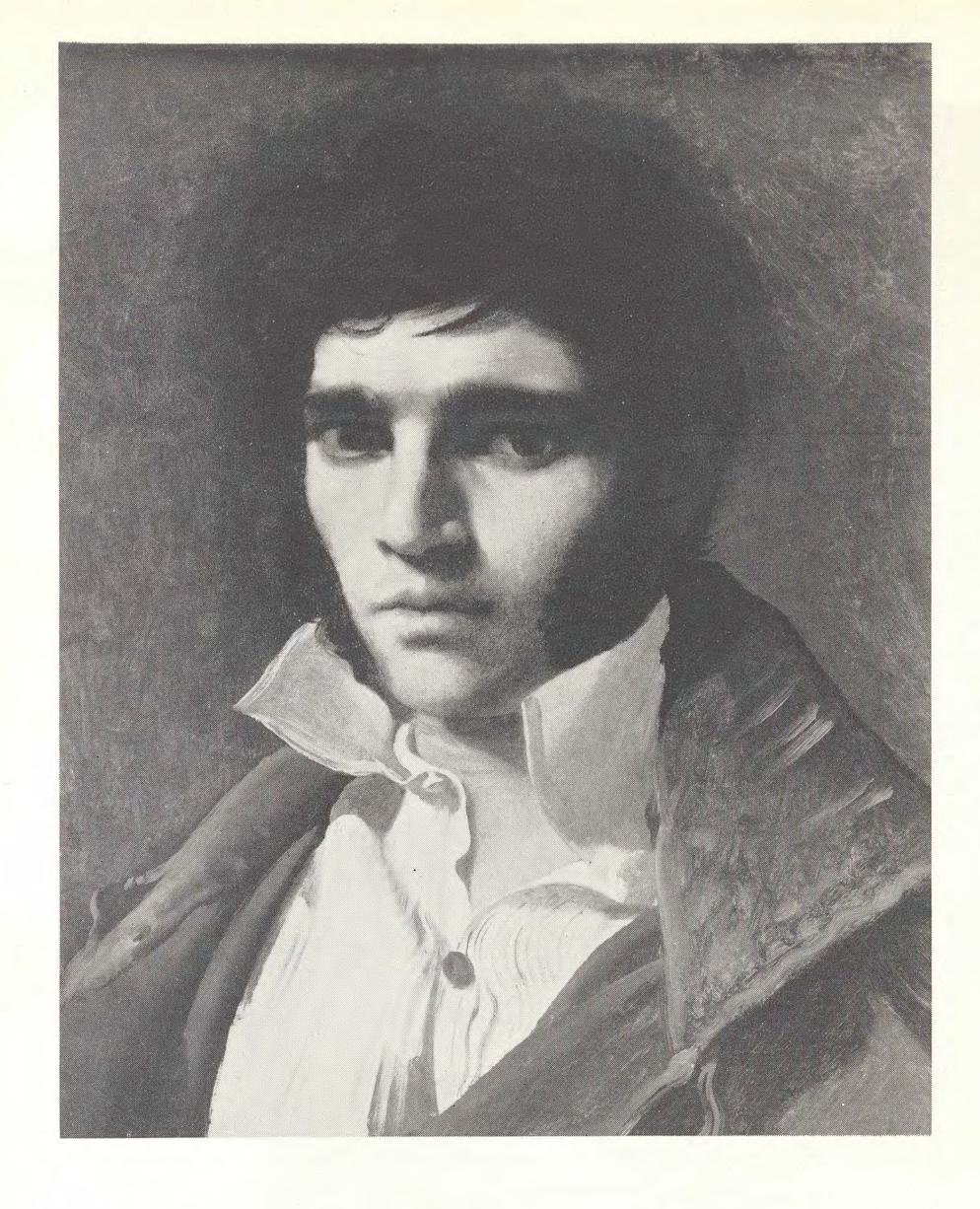
STUDIES FOR THE "MARTYRDOM OF ST. SYMPHORIEN"

Jean Auguste Dominique Ingres
French (1780-1867)
Drawing. Black chalk. 21 9/16" x 161/4". 33-1401

For all of his paintings Ingres prepared careful and numerous drawings, calculating with academic accuracy the design, the placement of the figures, and the color balance. The anatomy of each figure was worked out with great care, and only then were costumes and draperies made to suit. All other details of his compositions were similarly studied with attention to historical and archaeological correctness.

The great altarpiece for which this is a preparatory study is in the Cathedral of Autun, where it was placed in 1834, although the painting had been commissioned ten years earlier.





Left

PORTRAIT OF THE SCULPTOR PAUL LEMOYNE

Jean Auguste Dominique Ingres
French (1780-1867)
Oil on canvas, 185/8" x 141/2". 32-54

This highly Romantic portrait of the sculptor Lemoyne, a friend and fellow student of Ingres, was executed in Rome shortly after 1808 while both artists were in residence at the French Academy in the Villa Medici. Ingres presented the portrait to Lemoyne. Years later, in Paris, when Ingres saw the painting again in the possession of the painter Gigoux, he exclaimed, "The wretched man sold himself." Lemoyne exhibited at the Salon from 1814 until 1837 and his sculptures are found both in France and Italy.

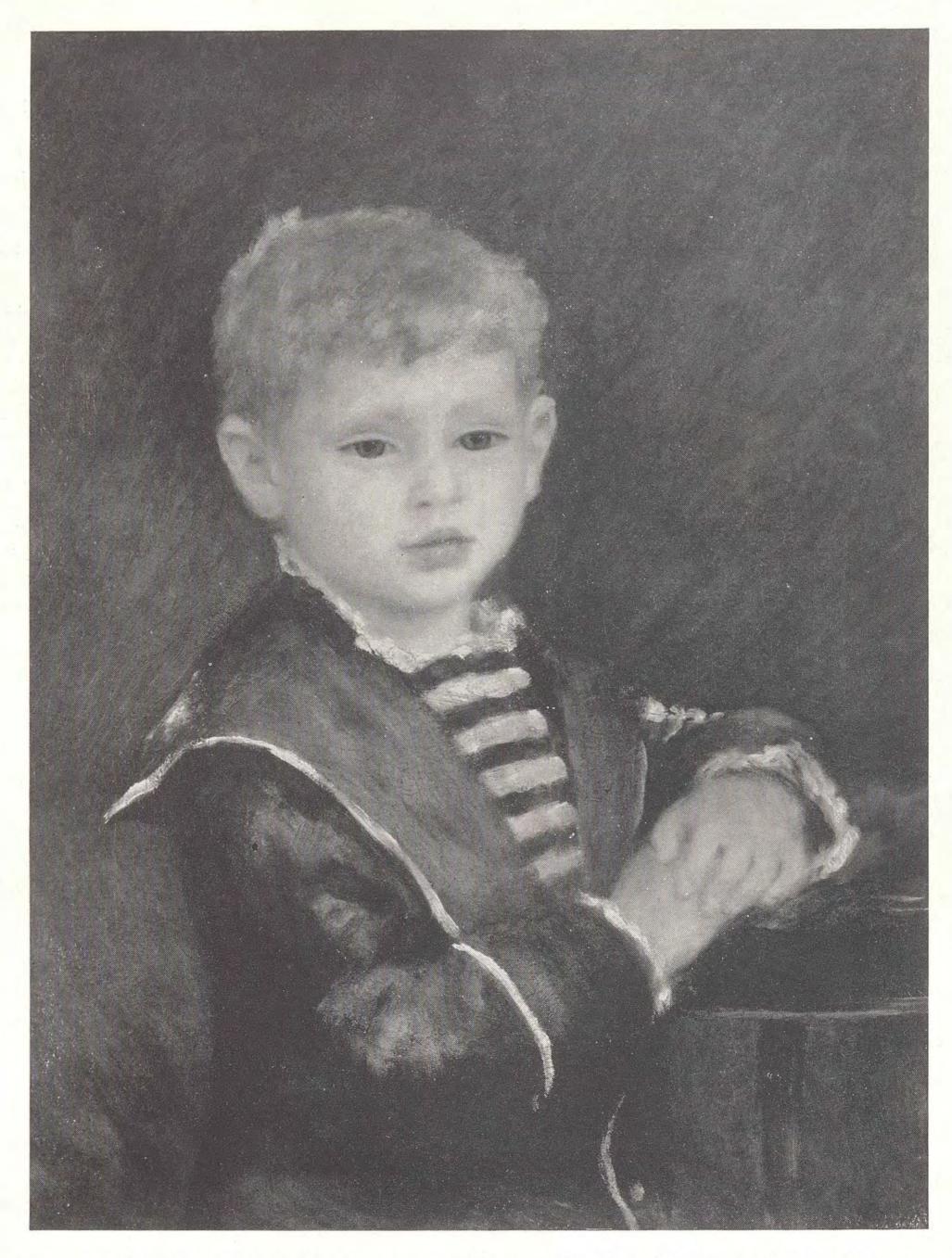
Right

LA BELLE IRLANDAISE (Portrait of Jo)

Gustave Courbet
French (1819-1877)
Oil on canvas, 211/4" x 251/2". 32-30

In 1865, Courbet and Whistler spent the summer together at Trouville on the English Channel. With them was Whistler's model, Joanna Abbot, the beautiful Irish girl whom Whistler immortalized as his "White Girl." Courbet was fascinated by her vibrant coloring and painted her a number of times, endowing her at the same time with a more robust beauty than Whistler's ethereal conceptions.





Portrait of Georges Haviland

Pierre Auguste Renoir

French (1841-1919)

Oil on canvas, 225/8" x 17"

Painted in 1884. 55-41

Limoges, the city of Renoir's birth in 1841, was famed for its porcelain industry. Though the Renoir family moved to Paris in 1845, Renoir's early training was as a decorator of porcelain. This gave him a sensitivity to delicacy of surface which was translated into his painting in the 1870's and 1880's, and is reflected in this portrait, notable for its enamel-like surface.

Georges Haviland was a member of the American family which established an atelier for the manufacture of porcelain at Limoges in 1840. Under the family trade name, Haviland china soon achieved an international reputation and market. When mature, the sitter became renowned as a connoisseur and collector, and the sale of his collection in Paris in 1932 had international importance.



PORTRAIT OF LINE CAMPINEANU
Edouard Manet
French (1832-1883)
Oil on canvas, 22" x 18½". 36-5

The initiator and leader of the Impressionist movement, Manet developed and exploited the momentary and the spontaneous in painting, which were essential elements of the Impressionist point of view. With an informal yet commanding air, Manet here captured all the alert, piquant, precocious sophistication of Line Campineanu, the young daughter of the attending physician in his last illness. The relaxed, calculated pose of the sitter and the brilliant sketchy brushwork create the impression that the alive, exquisite beauty of this child is transitory and must be experienced at this moment in time or lost forever.



Below

Nymphéas

Claude Monet
French (1840-1926)
Oil on canvas, 79" x 167½".
Painted between 1919-1926. 57-26

Though Monet had been preoccupied with the NYMPHÉAS, or Water Lilies, as a theme as early as 1895, the first major exhibition of these "Aquatic poems," as Vuillard was to call them, was in 1909 and the occasion aroused extravagant praise from critics and writers alike. During the First World War, at the instigation of Clemenceau, the artist began work on a series of huge panels which continued to obsess him until his death in 1926. Eight of this monumental group were presented by Monet to the French nation and dedicated in 1927 in two rooms of the *Orangerie* designed by the artist. Others, apart from this example, are in the Museum of Basel, the City Art Museum of St. Louis, and in various private collections.

Left

FOUR SKETCHES OF MME. MANET
Edouard Manet, French (1832-1883)
Drawing. Black and white chalk on gray paper
83/4" x 113/4". 37-35

Below

WOMAN BATHING

Edgar Degas, French (1834-1917)

Drawing. Pastel. 133/8" x 93/4". 35-39/1

Gift of Mrs. David M. Lighton







LA MONTAGNE SAINTE-VICTOIRE

Paul Cézanne French (1839-1906)

Oil on canvas, 251/2" x 32". 38-6

One of the great innovators in the history of art, Cézanne discovered that the proper juxtaposition of true colors could be employed to model, create space and atmosphere, and give new dimension to the vocabulary of painting. He left many studies of Mont Sainte-Victoire, the mountain that dominated his native Aix and afforded him a symbol of the permanence he sought for his own painting.



STUDY FOR "LA BAIGNADE"
Georges Seurat
French (1859-1891)
Oil on panel, 63/4" x 101/2"
Painted in 1883. 33-15/3

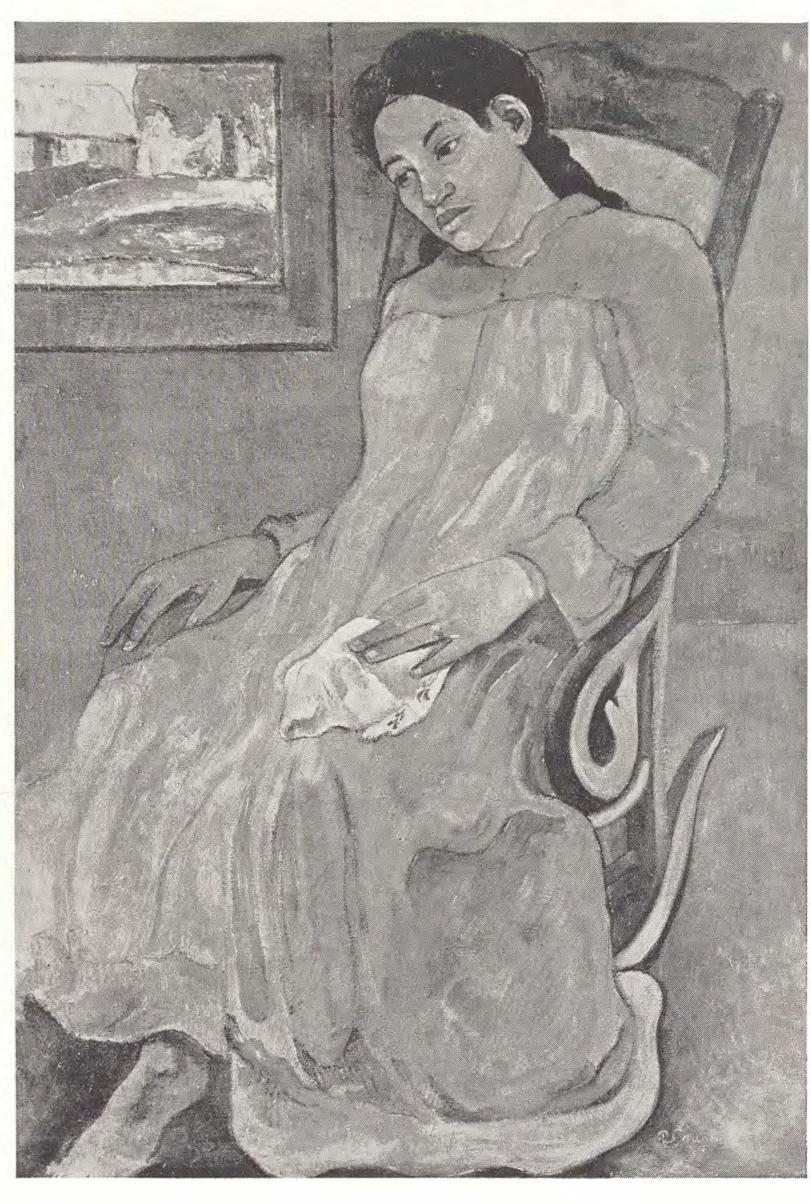
This is a study of LA BAIGNADE, of 1884, the first of Seurat's scant seven major compositions on which his reputation as one of the major masters of nineteenth century French painting largely rests. Acquired by the Tate Gallery in London in 1924, LA BAIGNADE and its precious preliminary studies, of which this is one, possess a silent objectivity sparkling with jewel-like color.

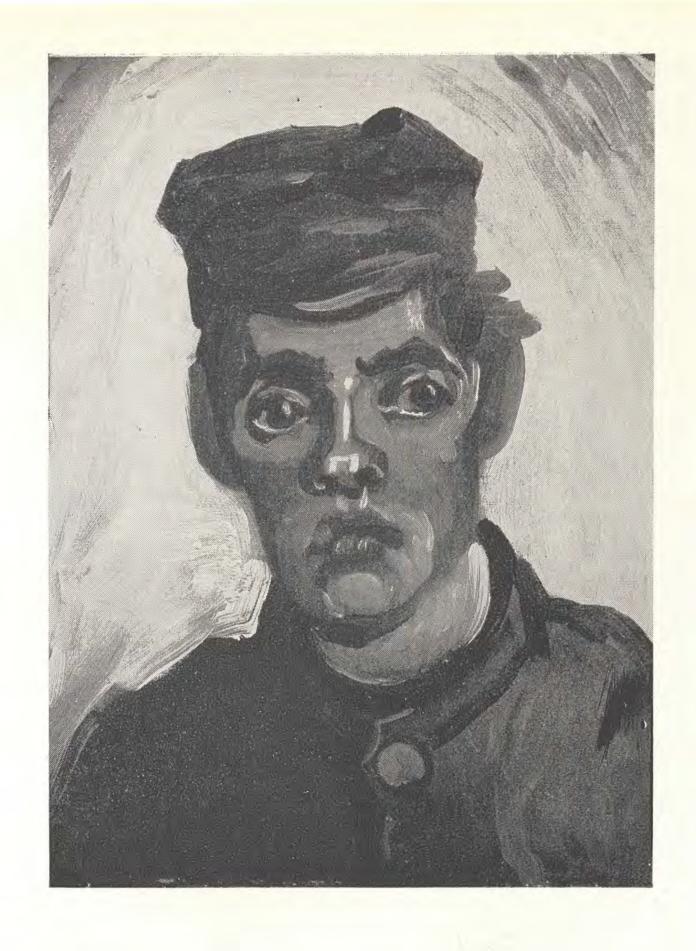
Right

REVERIE

Paul Gauguin French (1848-1903) Oil on canvas, 37" x 263/4". 38-5

Gauguin was enamored of the South Seas and the simplicity of its people untouched by European sophistication. There he found rich sources for his concept of color used to express mood, tranquility, and states of mind freed from conventional bonds. This portrait, of his native wife, Tehura, was painted in Tahiti in 1891, the year of his first contact with the tropical islands and their environment.





Left

HEAD OF A PEASANT

Vincent van Gogh French (1853-1890)

Oil on canvas, 171/2" x 131/4". 37-1

Van Gogh insisted on the right and necessity of the artist to paint and interpret nature through his own experience and emotions. Painted about 1884, this HEAD OF A PEASANT is one of numerous preparatory studies for his first major painting, THE POTATO EATERS, inspired by the peasants in his native Neunen. Employing greens and browns to suggest man close to the soil, Van Gogh endows his peasant with much of the same dignity of man existing under adverse conditions that appealed so strongly to his compatriot Rembrandt.

Below

THE OLIVE GROVE

Vincent van Gogh French (1853-1890) Oil on canvas, 28³/₄" x 36¹/₄". 32-2

THE OLIVE GROVE reveals Van Gogh's mature style after the principles of Impressionism had been absorbed and its scientific approach translated into one of personal statement. Van Gogh's intense, introspective temperament saw nature in terms of objects having a life of their own. Here, the olive trees, the soil, and the poppies are endowed with vitality, vigor, and earthy honesty. The Olive Grove was painted in 1889 while the artist was in the asylum at St. Remy.

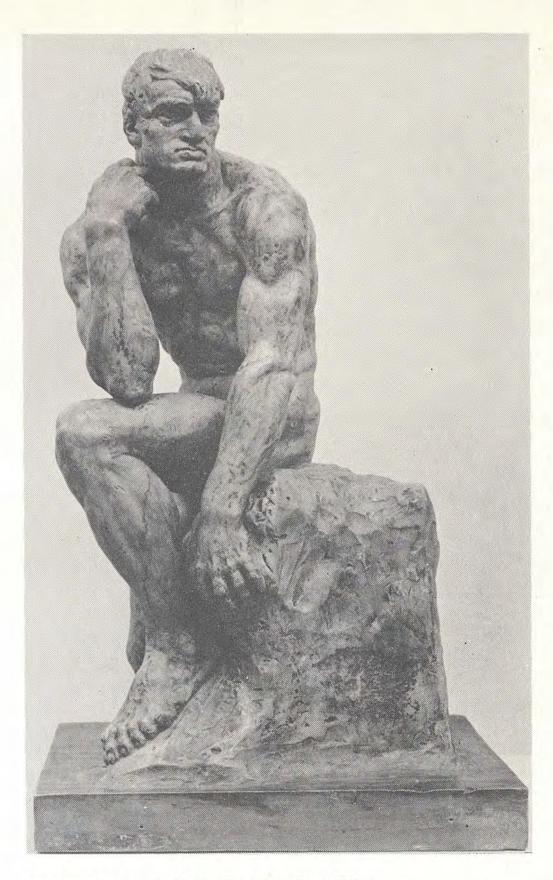




ADAM

Auguste Rodin French (1840-1917) Bronze. 77" high Executed in 1880. 55-70

In sculpture, Rodin formed the bridge between the art of the past and that of the twentieth century. Unlike most of his contemporaries in sculpture, he was no imitator of the past but sought rather to understand the basic principles underlying the essence of sculpture. Current opinion, consequently, tends to credit him with being the father of that modern sculpture which has the same goals, as well as being a great perpetuator of Classic style. Executed in 1880, this monumental bronze, an early strike of one of Rodin's most celebrated works, comes from the estate of Alexis Rudier, Rodin's fondeur, and long stood in his private garden in France.



STUDY FOR THE THINKER
Auguste Rodin
French (1840-1917)
Wax, 14½" high. 58-61

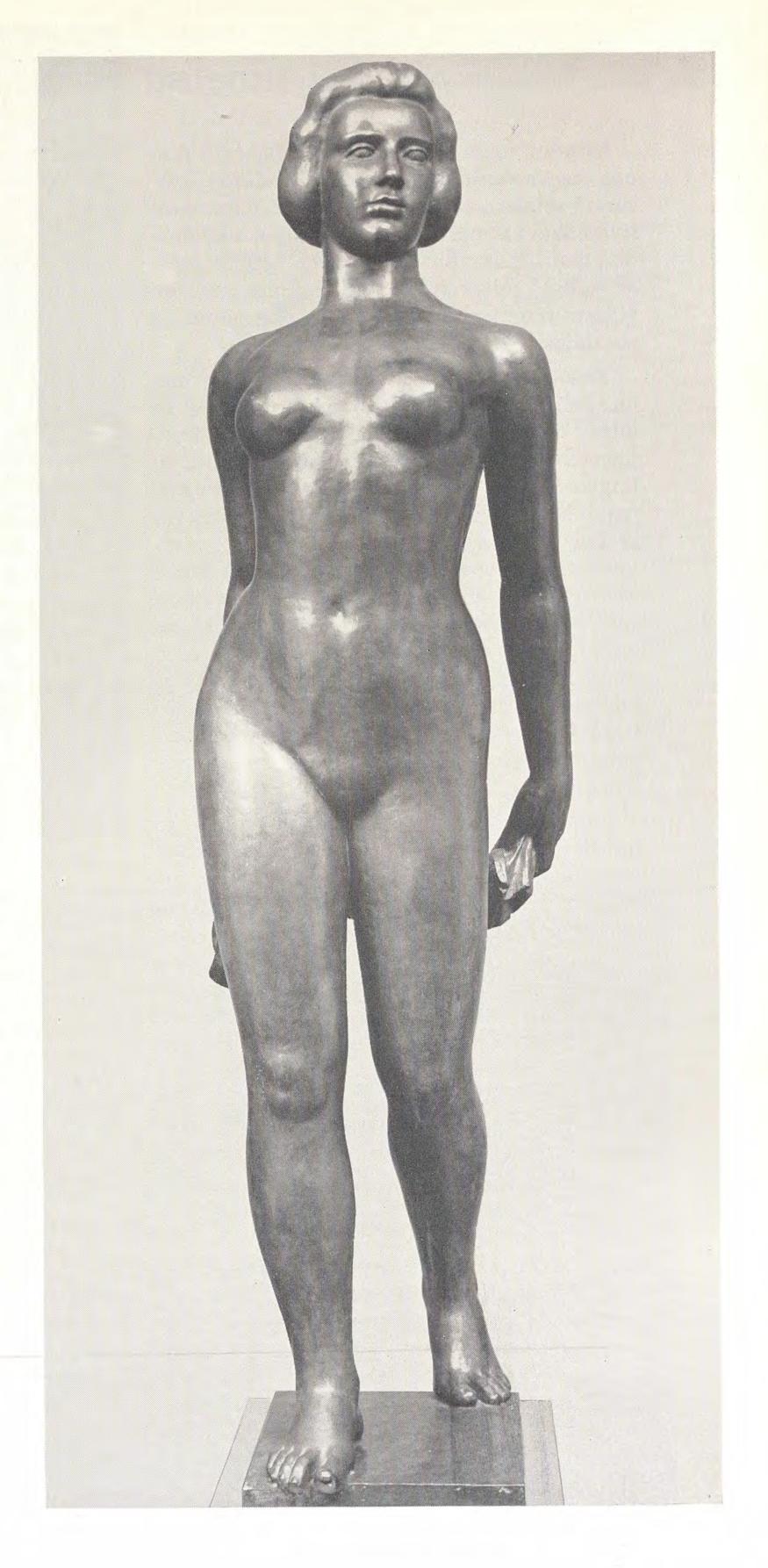
Executed in wax about 1880, this original conception for THE THINKER reveals an intimate aspect of the personality of Rodin, his genius, and his creative force.

Right

ÎLE DE FRANCE
Aristide Maillol
French (1861-1944)
Bronze, 65½" high
Executed about 1910

Acquired through the Mary Atkins and Ellen St. Clair Estates. A54-94

To express that vitality and eternal freshness which are the spirit of the *Île de France*, Maillol employed his favorite theme, that of a young girl filled with confidence and aware of her beauty. Executed about 1910, the sculpture comes from the artist's estate and is said to be the only strike on which Maillol himself did the finishing and patination.



English Painting

Painting in Britain before the sixteenth century had a distinguished native tradition, partaking somewhat of the international medieval styles, and exemplified in manuscript illumination and illustration (such as the famous Book of Kells); religious murals, of which few unaltered fragments remain; and portraiture in an almost hieratic, linear mode.

This indigenous activity was largely submerged, from the sixteenth century on, by an influx of foreign artists, driven from the Continent by religious persecution and attracted to England by its worldly prosperity and Protestant tolerance. Portraiture became an expression of the wealth of the noble sitters, whose extravagant panoply was recorded by such Flemish emigrants as Hans Eworth, Antonis Mor, and Mark Gheeraerts with the shadowless cartographic exactitude decreed by Queen Elizabeth. Meanwhile such native painters as Nicholas Hilliard (1547-1610) and his pupil Isaac Oliver (1556-1617) imbued their exquisitely romantic miniatures with the affective lyricism of Elizabethan poetry.

From 1632 Anthony Van Dyck brought to full flower the new sophistication which infused portraiture after the turn of the century, as the English aristocracy took the Grand Tour of Europe and became familiar with the advances of Renaissance art. A facile and flattering painter, Van Dyck rendered in a sumptuous Italian manner, with Baroque accessories, doomed Cavalier society and founded the portrait style that in the hands of the also alien Peter Lely (1618-1680) and Godfrey Kneller (1646-1723) was to decline into elegant formulism.

In the eighteenth century William Hogarth for the first time created paintings to appeal to and instruct the newly rich middle class. His series of moralizing anecdotes, engraved for wide popular distribution, combined the artist's predilection for views of the theater with his development of "conversation pieces," group portraits in small-scale derived from the French and Dutch sources he had early learned from engravings. These are, in effect, satirical plays on canvas and, like his engaging, forthright portraits, are executed with a remarkable fluidity of brushwork and sensitivity to painterly qualities.

Thomas Gainsborough (1727-1788), who, as a young assistant to the French engraver

Hubert Gravelot in London, acquired a technique of dashing vivacity, produced for a host of patrons, likenesses of unparalleled charm and intimacy. Gainsborough's preference and avocation were his beloved "landskips," idyllic views of East Anglia that evoke the spacious, pastoral quality of Ruysdael, but bear the impress of a summary, personal notation anticipating Constable. In contrast, the coolly majestic scenery painted at the same time in Wales by Richard Wilson (1713-1782) is sublimely ordered in the formal measures of Claude Lorrain and often accented with classical allusions.

Gainsborough's London contemporary Joshua Reynolds (1723-1792), first President of the Royal Academy of Arts, specialized in portraiture of infinite variety and palpable dignity, while in his *Discourses* promulgating the artistic precedence and English need of history painting, a genre not fully developed until the advent of the Americans West and Copley.

Lawrence brought a fresh viability to the English portrait tradition in the nineteenth century; such eccentric, mystic artists as Blake, Fuseli, and Palmer, were, in their way, as rebelliously individualistic as the later Pre-Raphaelites; the precocious Landseer, with an almost Oriental brilliance of draftsmanship in depicting animals, was a worthy successor of the "sporting painters" Stubbs and Morland. But the glory of the century resides in the transformation of landscape painting that influenced such French romantics as Delacroix and pre-figured Impressionism.

In The Fish Market at Hastings Beach are evidenced Turner's preoccupations with abstract light and space in vast expanses of sea and sky, with a purposeful dissolution of form by light that was to become the practice of Monet and Pissarro. In his exclusion of extraneous literary elements from painting Turner is one with Whistler, who unwaveringly insisted upon the autonomy of color, form, and light in art, to the extent of treating his portraits as "arrangements" of pictorial components. The Gallery's Constable demonstrates the artist's devotion to preserving the evanescent moment in divisionist strokes asparkle with atmosphere. Constable's plein air sketches of Salisbury Cathedral in varying conditions of light and weather have their counterparts in Monet's studies of Rouen Cathedral.



Left

THE COUNTESS OF PEMBROKE

Marcus Gheeraerts, English (1561-1635) Oil on panel, 353/4" x 273/4". 34-308/4

The Tudor monarchs, particularly Henry VIII and Queen Elizabeth, possessed an unbridled love of jewelry and a passionate fondness for exaggerated, richly adorned dress. Members of their courts emulated their sovereigns, as revealed in this portrait of the Countess of Pembroke. The panel came from Oak Hall, the residence of William Rockhill Nelson.

Below

TAVERN SCENE: AN EVENING AT THE ROSE

William Hogarth, English (1697-1764) Oil on canvas, 25" x 30". 56-2

Painted about 1735 for Benjamin Booth, a contemporary collector of Gainsborough and Richard Wilson, this lively painting is a free version of Scene III of THE RAKE'S PROGRESS, now in the Soane Museum in London. Hogarth achieved his worthy reputation through his social commentaries on the life and mores of eighteenth century society. Engravings of his three major series of narrative paintings, MARRIAGE À LA MODE, THE RAKE'S PROGRESS, and THE HARLOT'S PROGRESS, were extremely popular and widely circulated in his time for the moral enlightenment of the British public. Notable for its swift, assured brushwork, the TAVERN AT THE ROSE anticipates the technical brilliance of Goya and Daumier.





REPOSE

Thomas Gainsborough English (1727-1788) Oil on canvas, 48" x 58½". 31-56

Though Gainsborough's fame rests primarily on his portraits, he preferred landscape painting which was non-fashionable and hence largely unsalable in eighteenth century England. At the end of his life, he wrote: "I'm sick of portraits and wish very much to take my viola da gamba and walk off to some sweet village where I can paint landskips and enjoy the fag end of life in quietness and ease." Repose, a favorite landscape of the artist, was reserved by him as a wedding portion for his daughter Margaret, who, however, never married.

Right

PRELIMINARY STUDY FOR "REPOSE"

Thomas Gainsborough, English (1727-1788) Drawing. Charcoal and white chalk on blue paper

10" x 125/8". 32-21

Gift of Thomas Agnew and Sons





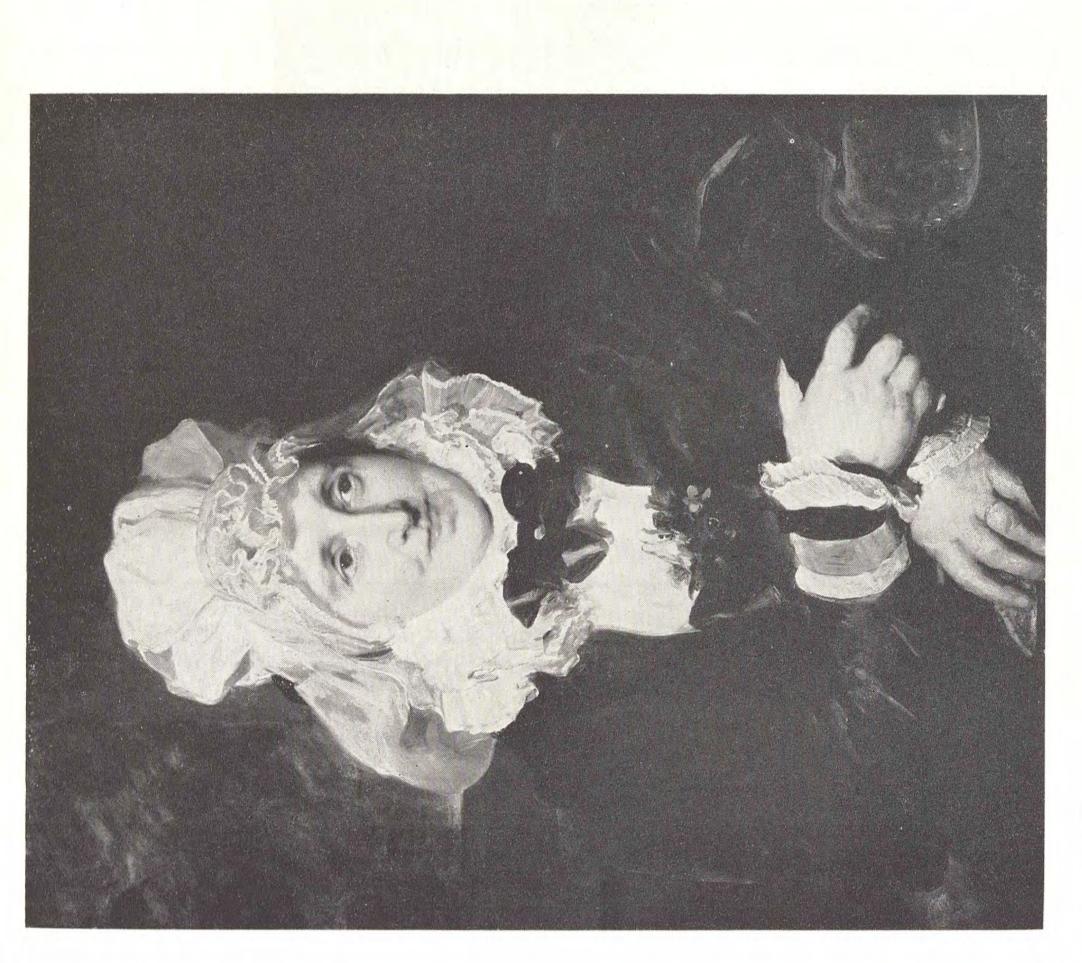
THE TAMBOURINE GIRL

John Hoppner
English (1758-1810)

Oil on canvas, 7'10½" x 4'11". 45-1

Gift of Mr. Robert Lehman

Hoppner was the obvious successor to Gainsborough as the portrait painter of fashionable London society. Under the influence of Sir Joshua Reynolds, Hoppner and others of his contemporaries were intrigued also by the Grand Manner in painting. Called by artists of the day "fancy subjects," themes such as THE TAMBOURINE GIRL achieved extravagant popularity with collectors for more than a century, and their inherent romanticism still lends them historical validity today.



MRS. WILLIAM LOCK OF NORBURY

Sir Thomas Lawrence, English (1769-1830) Oil on panel, 30" x 241/2". 54-36 Painted in 1827, when Mrs. Lock of Norbury Park was seventy-seven, this portrait, considered by Lawrence in his correspondence to be one of his finest achievements, foreshadows the Impressionists and particularly Renoir in its freedom of brushwork and use of color. Mrs. Lock, the wife of William Lock, the famous antiquary, was the mother-in-law of John Angerstein, founder of Lloyds of London.



MASTER ALEXANDER MACKENZIE

Sir Henry Raeburn, Scottish (1756-1823)

Oil on canvas, 30" x 25". 32-101

The MacKenzies of Portmore were a family of famous Scottish warriors whose history dated from the Middle Ages. Ten members of the family were painted by Raeburn, and this celebrated group remained together for more than a century before being dispersed. MASTER ALEXANDER, who died at seventeen, shortly after this portrait was painted, is among the most ingratiating of the Portmore series.



THE DELL IN HELMINGHAM PARK

John Constable, English (1776-1837) Oil on canvas, $44\frac{5}{8}$ " x $51\frac{1}{2}$ ". 55-39 Painted in 1826

One of the finest versions of a theme that interested Constable for more than a generation, this Dell In Helmingham Park was painted in 1826. Constable's handling of the tones of rich brown and blue grey, treated boldly and vigorously, was admired by Delacroix, Courbet, and other French painters of his generation and foreshadow the Impressionist movement.

Right

VIEW IN BOULOGNE

Richard Parkes Bonington, English (1801-1828) Oil on canvas, 18" x 24" Painted in 1824. 38-12

Signed and dated 1824, this VIEW IN EOULOGNE reveals Bonington's deftness in transferring the effects of water color to oil painting. Important to French painting in his influence on the formation of the Romantic Movement and the rediscovery of landscape painting as valid subject matter, Bonington was at his early death as deeply lamented by Delacroix in France as it was by Sir Thomas Lawrence in England.





THE FISH MARKET AT HASTINGS BEACH

J. M. W. Turner
English (1775-1851)
Oil on canvas, 35³/₄" x 47¹/₂"
Painted in 1810. 31-74

Painted when Turner was thirty-five, THE MARKET AT HASTINGS BEACH depicts a favorite haunt of the artist and a locale famous in British history. This picture's debt to Dutch painting of the seventeenth century and to Claude Lorrain is apparent.

Right

A BOAR

Sir Edwin Landseer
English (1802-1873)
Drawing. Pencil, water color, and gouache on tan paper
85/8" x 111/8". F56-70
Gift of Mr. and Mrs. Milton W. McGreevy



The Starr Collection of Miniatures

European and American

The art of miniature painting, which in reality was a development of the ancient craft of illumination, did not become an art in itself until the fifteenth century, and only in the sixteenth century, under the influence of Hans Holbein the younger, did it first reach high standard. From that time on, particularly in England, there were artists of importance who either specialized in painting in this small scale or practiced it together with the painting of easel pictures.

The majority of miniatures were portraits designed as personal keepsakes and supplied the demand that photographs do today. Their delicacy and preciousness were emphasized by frames set with pearls, diamonds, rubies, and sapphires. Some miniaturists were, in fact, jewelers and goldsmiths as well as painters, notably: Nicolas Hilliard, the court painter to Elizabeth I and James I; and Jean Petitot, who painted for Charles I, Louis XIV, and Cardinal Mazarin.

The works of Holbein, Hilliard, Oliver, Hoskins, Samuel Cooper, Meyer, Cosway, and Smart form a virtually unbroken line of surpassing excellence in miniature painting over three centuries, and these artists were supported by contemporaries of nearly equal merit. In America the Peale family, John Singleton Copley, and Edward Greene Malbone attained a quality comparable to the work of the artists in England.

Over the past twenty years, Mr. and Mrs. John W. Starr have devoted themselves to the study and collecting of miniatures. The extent of their zeal and of their knowledge is reflected in their collection. Quality has ever been the first consideration, with historical completeness having only secondary importance. But to a surprising degree, both ideals have been amply fulfilled. A complete list of the collection will be found at the end of the Handbook. At the time of the twenty-fifth anniversary of the Gallery (December 11, 1958), Mr. and Mrs. Starr (through the Starr Foundation) gave the major part of their collection to the Nelson-Atkins Gallery. This magnificent gift adds to the Gallery a facet of Western art hitherto not represented.



DOROTHEA, COUNTESS OF SUNDERLAND

Samuel Cooper
English (1609-1672)
Watercolor on paper. F58-60/14
Signed and dated: S. C. 1653



All miniatures

reproduced actual size

GEORGE CLIFFORD, EARL OF CUMBERLAND

Nicolas Hilliard, English (1547-1619) Watercolor on vellum. F58-60/188 About 1590-1592



ELIZABETH CLAYPOOLE

Thomas Flatman
English (1633/7-1688)
Watercolor on paper. F58-60/173

Signed: F



W. N. W. HEWETT
Richard Cosway
English (1740-1821)
Watercolor on ivory. F58-60/178



PORTRAIT OF A MAN
Andrew Plimer, English (1763-1827)
Watercolor on ivory. F58-60/175



PORTRAIT OF A LADY
George Engleheart
English (1752-1829)
Watercolor on ivory. F58-60/43



PORTRAIT OF A MAN
John Smart
English (1740/1-1811)
Watercolor on ivory. F58-60/134
Signed and dated: J. S. 1783



PORTRAIT OF A LADY
John Smart
English (1740/1-1811)
Watercolor on ivory. F58-60/127
Signed and dated: J. S. '86



PORTRAIT OF A MAN

James Peale

American (1749-1831)

Watercolor on ivory. F58-60/100

Signed and dated: *I. P. 1794*



Portrait of a Lady Pierre Adolphe Hall Swedish (1739-1793) Watercolor on ivory. F58-60/64



MARY ANN SMITH
Edward Greene Malbone
American (1777-1807)
Watercolor on ivory. F58-60/87



GENERAL FRANCIS
NICHOLS
Charles Willson Peale
American (1741-1827)
Watercolor on ivory.
F58-60/99



ANTONIO CANOVA
Friedrich Heinrich Füger
German (1751-1818)
Watercolor on ivory. F58-60/59

American Painting

Eighteenth and Nineteenth Centuries

From its beginnings, American painting, along with architecture and the decorative arts, reflected styles current in Europe a generation or more before. The earliest identifiable artists in this country—the New England limners, and the Patroon painters of New Amsterdam—produced a series of portraits which were the first of a long line of American primitives.

Numerous trained artists came to the New World in the early years of the eighteenth century. Notable among them were Peter Pelham, Gustav Hesselius, John Smibert, and Jeremiah Theus. These were the men who established the foundation on which was built an American style of painting. Smibert was Copley's model; Pelham his foster-father. Hesselius, since he painted narrative and religious paintings in addition to portraits, finds his fulfillment in the Peales.

In 1738 were born John Singleton Copley and Benjamin West, the first two American artists whose work surpassed a provincial or colonial style. West left for Italy in 1759 and later settled in London, never to return. West's work, in the strictest sense, belongs to a study of British painting, but his influence on the artists of his native land was considerable since every American who came to England to study received his help and encouragement. Copley, Earl, Stuart, Fulton, and Morse were all directly fostered by Benjamin West.

More significant as an American painter was John Singleton Copley. Of formal training Copley had little until after he was fully matured as an artist. He learned what he could from his foster-father and from looking at the work of Smibert and of Blackburn, another English painter who had come to Boston in 1755. But so prodigious was his talent that he quickly surpassed his models, and produced a wealth of portraits of New England statesmen, merchants, and their wives which are among the most lively documents of the pre-Revolutionary years. But Copley felt that his provincialism made him inferior. In 1774 he sailed for England where he became more proficient technically at the expense of his ability to penetrate the personality of his sitters.

The history of eighteenth century American

painting followed closely the pattern already seen in Copley. English training under West, coupled with a tour to Italy and particularly Rome, became the virtual rule. Not until the nineteenth century did the native artist begin to turn to his own country for inspiration and original subject matter.

The growing national pride in the wonders of the American continent, together with the flowering of Romanticism made it only natural that a school of landscape painting should follow. The formation of the National Academy of Design in 1826 provided an annual exhibition that brought together the work of painters like Thomas Cole, Thomas Doughty, Alvan Fisher, and many others who were portraying the scenic beauty of New England, New York, and Pennsylvania. The flourishing success of these Hudson River painters inspired a host of followers. Not least among the wonders of America was the Indian. European visitors and native artists alike traveled beyond the Alleghenies to find and paint the red man and his way of life.

A further aspect of the romantic movement was the painters' growing interest in the sights and scenes of everyday life as evidenced in the still life painting of Raphaelle, James, and Sarah Peale, and John Francis, and the genre painting of men like Inman, Mount, and Bingham. George Caleb Bingham attracted attention in the East because of his paintings of life in Missouri, which was then little more than a frontier, but one that was playing an increasingly important role in national politics and economy.

The artists who appeared after the Civil War, men like Winslow Homer and Thomas Eakins, no longer looked on nature in the dreamy-eyed manner of the Hudson River School, but found their chief interest in technical matters of seeing and painting, and thus looked toward the French School of painting and the development of Impressionism. By the time of the great Philadelphia Centennial Exhibition of 1876, it was apparent that American art was entering on a period of ideological participation in the new movements and theories that stemmed primarily from Paris.



SIR GEORGE COOKE, BART.

John Singleton Copley

American (1737-1815)
Oil on canvas. 303/8" x 251/4". 30-19
English period; about 1792



MR. AND MRS. JOHN CUSTANCE
Benjamin West
American (1738-1820)
Oil on canvas, 59" x 83". 34-77
Signed and dated 1778

After three years of study in Italy, Benjamin West settled in London and immediately became an overwhelming success both as a portraitist and as an historical painter. His portraits, and particularly that of Mr. And Mrs. John Custance, exhibit all the richness of rococo elegance, which in England retained much of the brilliant coloring and free brushwork introduced by Van Dyck.

As a painter of historical subjects West was truly an innovator in that he drew his subject matter not from ancient Greece and Rome, but from recent history. His historical canvases brought West into favor with George III. Because of this royal patronage he was in a position, along with Sir Joshua Reynolds, to become one of the founders of the Royal Academy, and its second president after the death of Reynolds in 1792.

Right

GENERAL GABRIEL CHRISTIE

Ralph Earl

American (1751-1801)

Oil on canvas, 81½" x 52½". 33-169





AFTER THE BATH

Raphaelle Peale
American (1774-1825)

Oil on canvas, 29" x 24". 34-147

Signed and dated 1823

Raphaelle Peale and his uncle, James Peale, are the first of the still life and trompe l'oeil painters who were active around Philadelphia from 1810 until the beginning of the twentieth century. Although Raphaelle was a portrait and miniature painter, he has treated this simple subject matter with an intensity and drama of lighting that transcend the commonplace.



Left

INDIAN BOY

George Catlin American (1796-1872) Oil on canvas, 491/8" x 391/2". 33-12/2

From 1832 to 1837 George Catlin traveled the Missouri and Mississippi basins making sketches of the Indians and the frontiersmen. Eventually he enlarged many of these into finished canvases which he took to the major cities in this country and abroad, thus stimulating a popular interest in the life of the early West.

Below

LANDSCAPE, THE FERRY

Thomas Doughty

American (1793-1856)

Oil on canvas, 263/4" x 411/8". 33-2/4





Left

FISHING ON THE MISSISSIPPI George Caleb Bingham American (1811-1879) Oil on canvas, 29" x 36". 33-4/4 Signed and dated 1851

Although Bingham was born in Virginia he was raised in Missouri, and throughout his life, despite his successes in the East and his studies in Düsseldorf, never lost interest in the people and the life of his adopted state. Bingham's reputation now, as it was in his lifetime, is based largely on the faithful manner in which he painted the genre scenes along the Mississippi and Missouri rivers.

Right

CANVASSING FOR A VOTE

George Caleb Bingham American (1811-1879) Oil on canvas, 251/8" x 30-3/16" 54-9 Signed and dated 1852

Bingham was an ardent, even a militant, Whig, and thus deeply interested in the processes of American democracy. For the purpose of having them engraved or lithographed by the firm of Goupil in Paris, Bingham painted his series of four political paintings—STUMP SPEAKING, CANVASSING FOR A VOTE, COUNTY ELECTION, and VERDICT OF THE PEOPLE. After the publication of the print, the original painting of CANVASSING FOR A VOTE was lost until 1954 when it was acquired by the Gallery.



The Art of the Twentieth Century

Characteristic of the twentieth century has been rapid change in concepts of politics, science, economics, and the basic structure of society itself. It is no phenomenon, therefore, that the art of our time has exhibited the same propensities to be complex, diverse, and varied in content and style. Reacting to a world frequently in turmoil yet spectacular in scientific achievement, the contemporary artist has responded to the electric nature of our time and frequently anticipated its evolution.

By the year 1900, the Impressionist investigation of the momentary aspects of the natural world in terms of light and color was beginning to achieve recognition. But artists already were turning to concepts evolved by the Post-Impressionists which seemed to possess greater expressive content for the new spirit of the twentieth century. Knowledge of the achievements of Cezanne, Van Gogh, Gauguin, and Seurat spread rapidly, and by 1905, evidence of their influence took tangible form almost simultaneously in France with the rise of Fauvism and in Germany with the founding of the Expressionist movement.

The Fauves received their name on the occasion of the Autumn Exhibition of 1905 when Matisse, Derain, Rouault, Vlaminck, Van Dongen and later, Braque and Dufy, exhibited their then revolutionary paintings as a group. The outraged critic, Vaucelles, called them "Wild Beasts," and the name persisted. Basing their principles of style on the simplified two-dimensional compositions of Gauguin; the vibrant brushwork and emotional color of Van Gogh; the intellectualized color of Seurat and Cezanne's creation of space through color relationships, the Fauves created new concepts of seeing and depicting the natural world in terms of personal experience and mood.

In Dresden, the artists of *Die Brücke* (The Bridge) followed a similar evolution, stemming also from the Post-Impressionists, Medieval German art, African sculpture, and the highly introspective painting of the Norwegian, Edvard Munch were added influences. These sources, coupled with Teutonic intensity, endowed German Expressionism with values alien to those of their French counterparts. Despite their seemingly emotional reactions to nature, the *Fauves* responded objectively to the stimuli

of their environment. The German Expressionists, on the other hand, sought to portray inner feeling and conviction, subjectively, and recast nature in terms of personal experience. Nolde's Masks, for example, mirrors the vacuity of man to a degree unknown in Fauvist painting.

The gentler aspect of Expressionism evolved about 1911, with the founding of the Blaue Reiter (Blue Rider) group in Munich which stressed the naïve and milder side of nature and their belief in its lyric and poetic qualities. Marsden Hartley's HIMMEL of 1915 and Feininger's GABERNDORF'S II of 1924 reveal the effect of Expressionism on two American painters allied to the Blaue Reiter. Apart from them, Max Weber, John Marin, Gaston Lachaise, Walt Kuhn, and others represented in the collection were aware of new trends in European painting of the period between 1910-30 which saw the development of Cubism, Abstract Painting, Non-Objective art, Surrealism, and the phenomenon of Picasso. European artists of stature, among them Tchelitchew, Max Beckmann, Lipchitz, and Leonid, emigrated to the United States and further enriched American art.

The most controversial and influential artists at mid-century have been American. At the conclusion of World War II a group of painters working in New York sought to combine the divergent Abstract and Expressionist points of view into a pictorial unity. Willem de Kooning's Woman IV and Broadway Restaurant by Grace Hartigan, in the collection, reveal two individual approaches to this style that now exerts international influence.

The original bequest of William Rockhill Nelson provided funds only for the acquisition of works by artists who have been deceased at least thirty years. To augment the collections of the art of the past with a broad representation of the art of our time, the Friends of Art was organized in 1935 and since that date has presented to the Gallery more than one hundred contemporary paintings, sculptures, and drawings, by annual purchase and individual gifts. In 1956 the Mid-America Artists Association similarly presented fifty works by artists of an eight-state area of the Mid-West, a group which, also, is augmented annually by purchase awards from Mid-America Annual exhibitions.



Left

DEAUVILLE RACETRACK

Raoul Dufy

French (1877-1953)

Oil on canvas, 25 1/8" x 32"

Gift of Mrs. Gerald Parker and Mr. Earle Grant in memory of Mrs. T. J. Flannelly. 53-71

Together with Matisse, Braque, Derain, and Vlaminck, Dufy was one of the original members of the *Fauves*. In the 1920's, he turned to a more decorative style and became a lighthearted chronicler of fashionable Deauville and the Riviera. DEAUVILLE RACETRACK, painted in 1929, is replete with sophistication, electric movement, and holiday atmosphere.



LA GRANDE RUE DE BANLIEUE

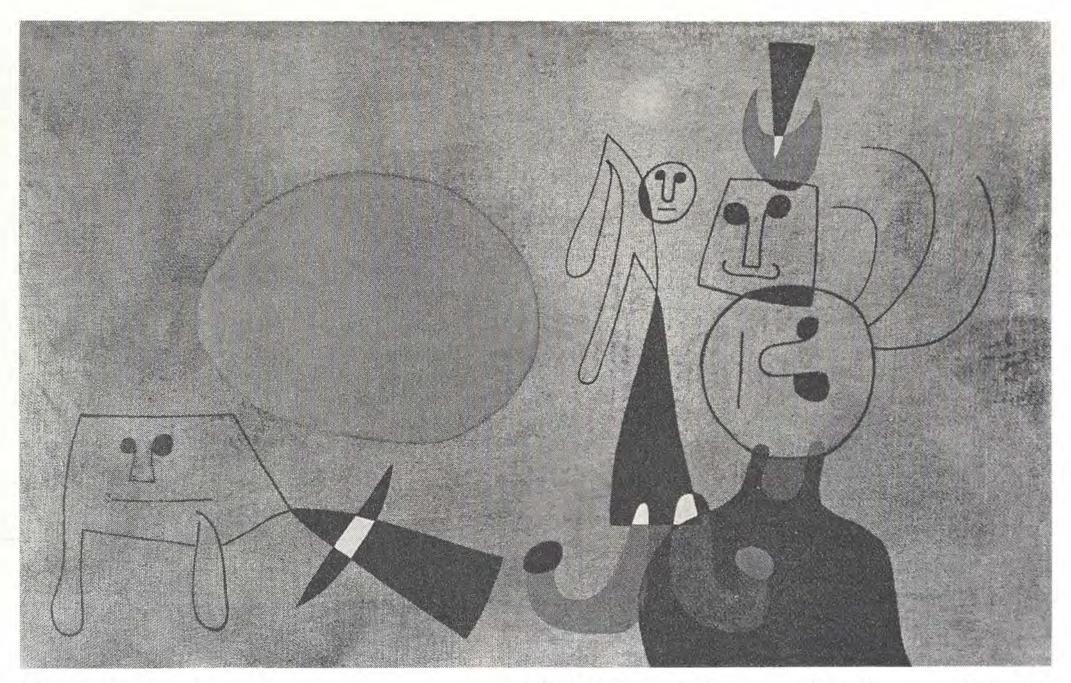
Maurice Utrillo
French (1883-1953)
Oil on canvas, 29" x 361/4"
Painted between 1913-15
Gift of the Friends of Art. 52-51



GARDENS AT VALLAURIS

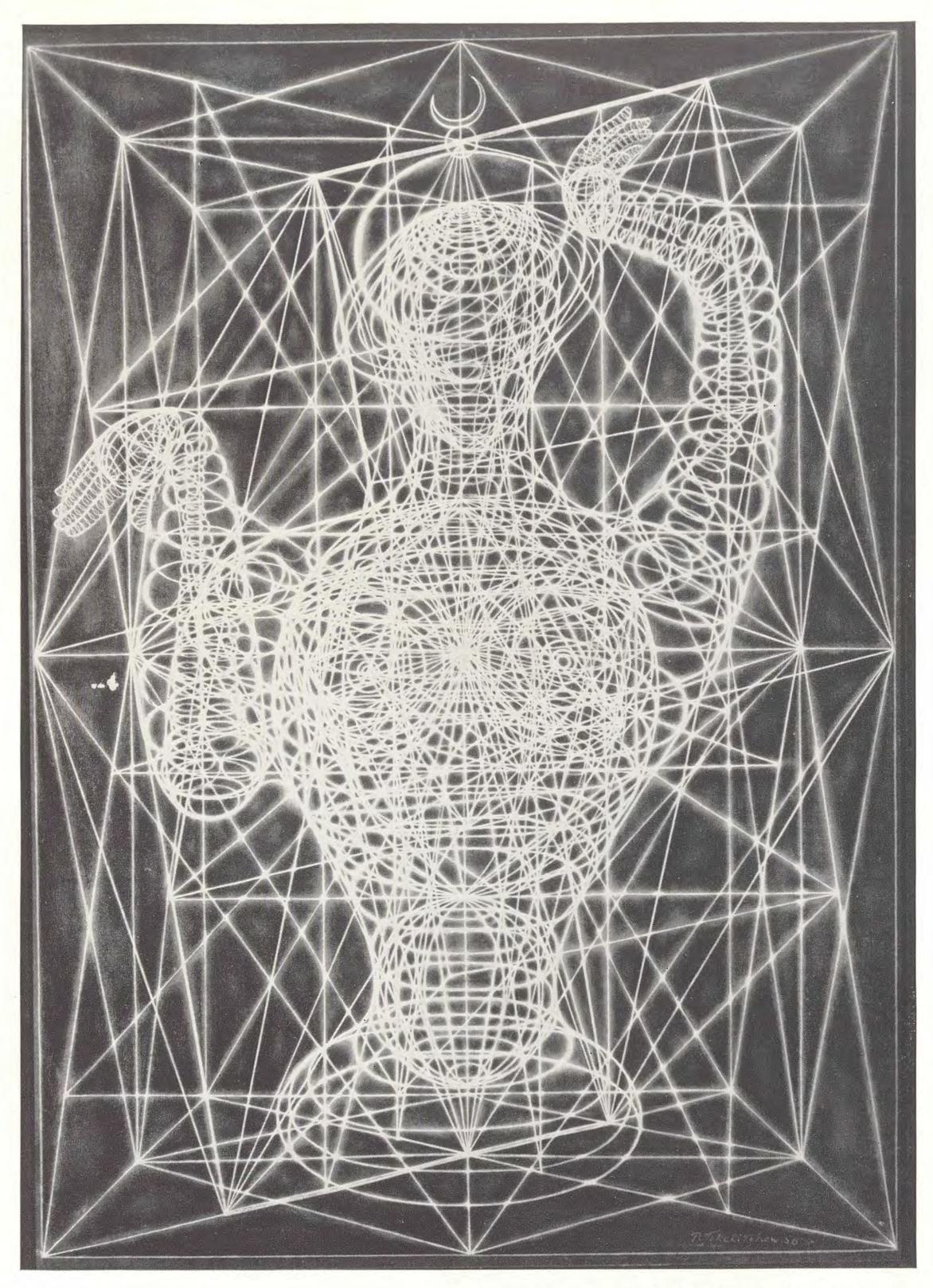
Pablo Picasso
French. (Born in Spain, 1881)
Oil on canvas, 105/8" x 16 1/16"
Painted June 15, 1953
Acquired through the Henry J. Haskell Bequest 54-96

GARDENS AT VALLAURIS, notable for intense power in intimate scale, is one of a small group of landscapes, rare in his *oeuvre*, painted by Picasso in Southern France in the early 1950's.



Women at Sunrise

Joán Miró Spanish (Born 1893) Oil on canvas, 15" x 24" Painted in 1946 Gift of the Friends of Art. 56-120 Miró's humor is earthy, and his fancy enables him to invent creatures with a convincing life of their own. Women at Sunrise reveals Miró's mastery of creating delicately balanced areas of color controlled by a linear pattern of freedom and lightness.



FATMA

Pavel Tchelitchew

American. Born in Russia (1898-1957)

Oil on canvas, 45½" x 32"

Gift of the Friends of Art. 57-31

Painted in Rome in 1956, FATMA (the good, wise, creative, feminine force of Moslemism) represents a culmination of Tchelitchew's final researches into the depiction of the human form in terms of a *total image*. In FATMA the physical realization of the female figure is achieved through the vibration of straight and curved lines which, allied with color, create the illusion of continuous form existing in space and time.

Right

MASKS

Emil Nolde German (1867-1956) Oil on canvas, 28³/₄" x 30¹/₂" Gift of the Friends of Art. 54-90

Nolde, leader of German Expressionism, sought to express the inner truth of nature rather than its external surface aspects. His MASKS, of 1911, was formerly in the Folkwang Museum in Essen.

Below left

HIMMEL

Marsden Hartley American (1877-1943) Oil on canvas, 49½" x 495/8" Gift of the Friends of Art. 56-118

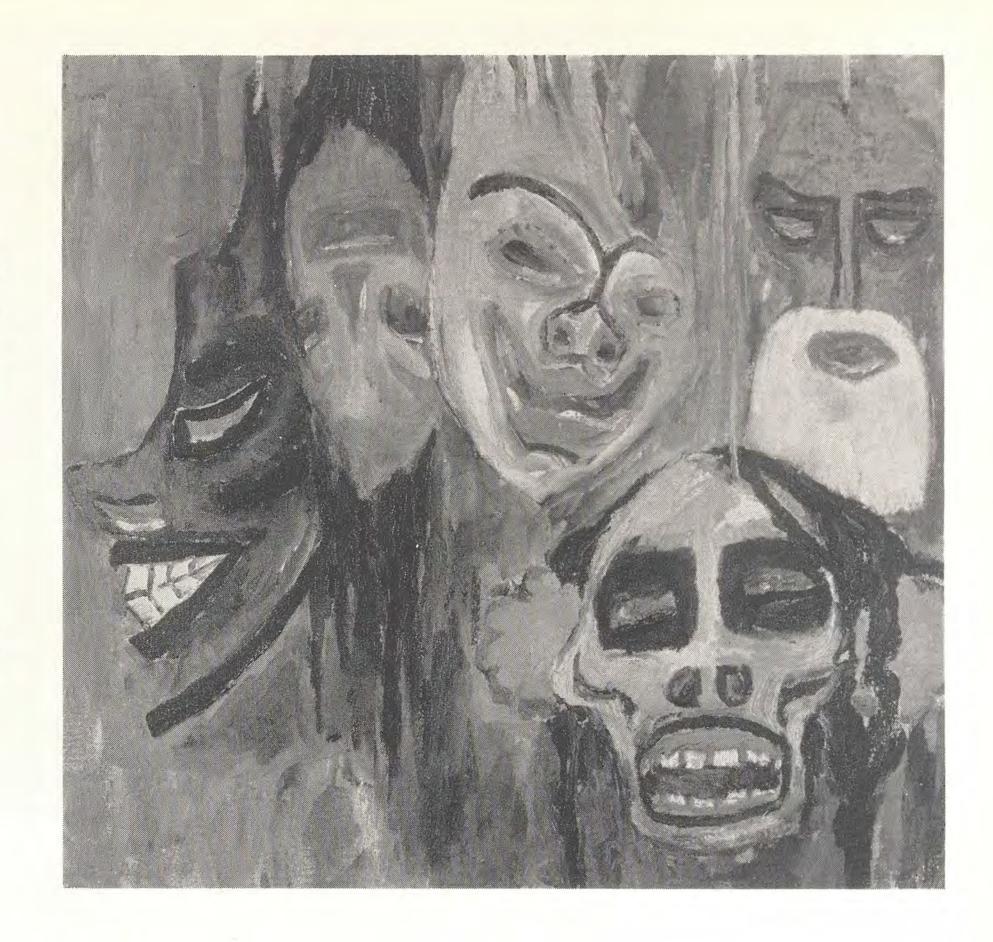
Painted in Germany in 1915, HIMMEL reveals the impact of German Expressionism on the evolving style of Marsden Hartley.

Below right

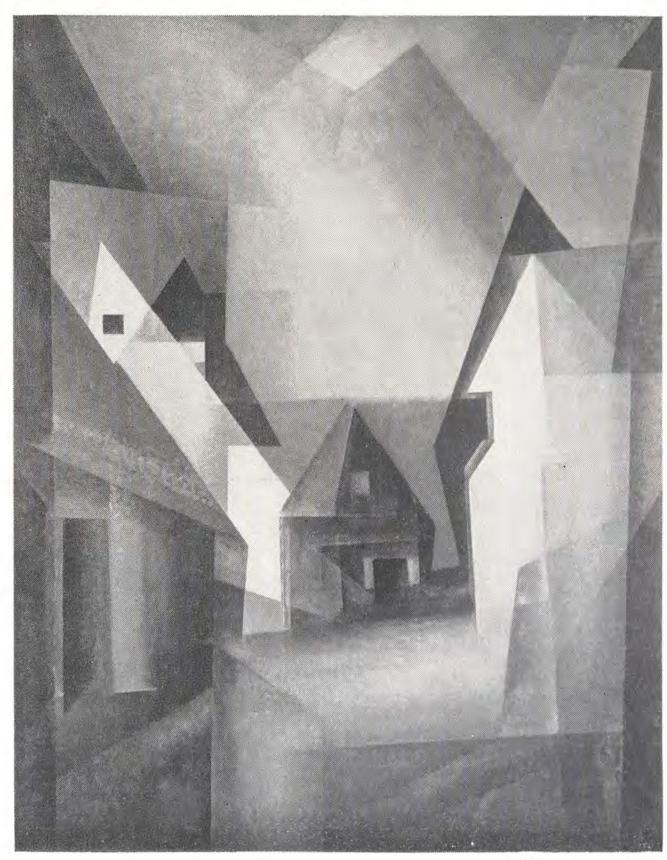
GABERNDORF II

Lionel Feininger American (1871-1956) Oil on canvas mounted on board 391/8" x 301/2" Gift of a group of the Friends of Art 46-10

Feininger, a member of both the *Blue Rider* and *Blue Four* groups of German Expressionists, painted GABERNDORF II while Professor of Painting at the Bauhaus in 1924.

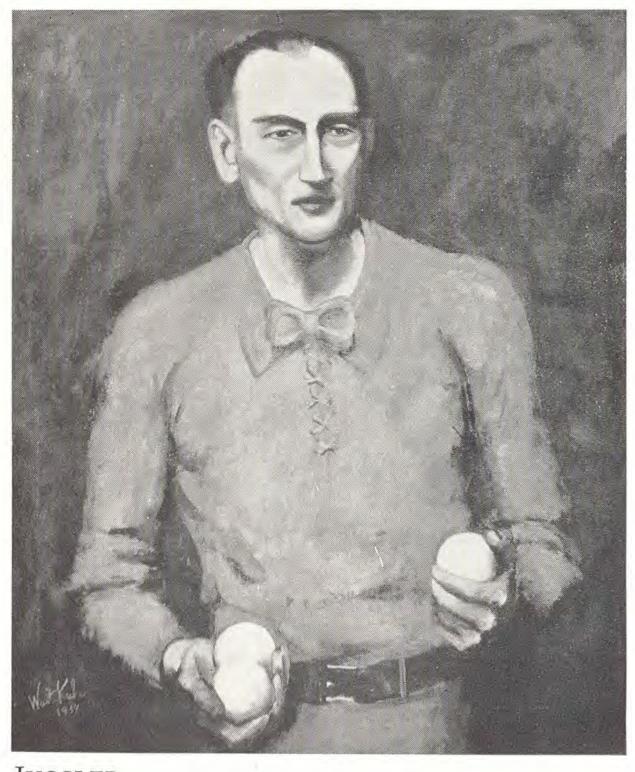




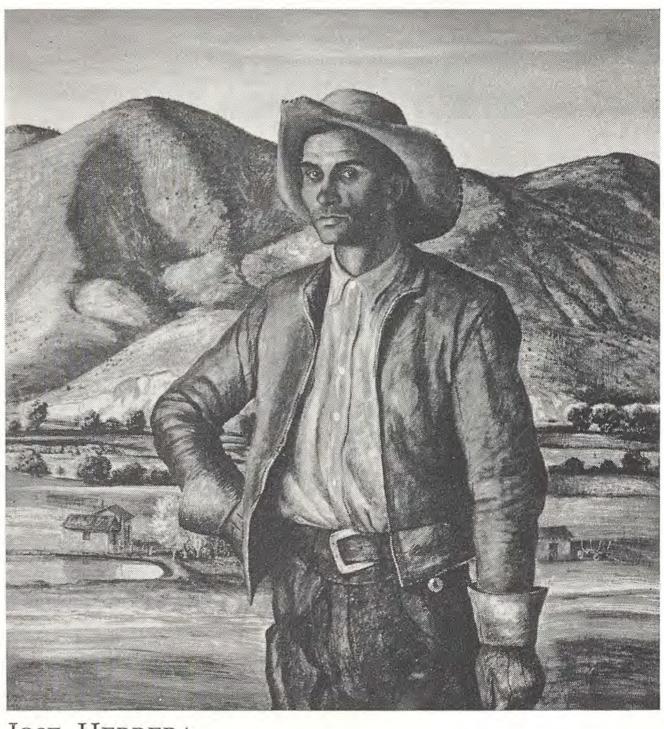




PORT JEFFERSON
Leonid (Berman)
American (Born in Russia, 1896)
Oil on canvas. 36" x 50"
Painted in 1949
Gift of Mr. William T. Kemper through the Friends of Art. 49-81



JUGGLER
Walt Kuhn
American (1880-1949)
Oil on canvas. 30½" x 25½"
Painted in 1934
Gift of the Friends of Art. 38-1



JOSE HERRERA

Peter Hurd

American (Born 1904)

Tempera on panel. 48" x 46½"

Painted in 1938

Gift of Mr. and Mrs. Robert B. Fizzell through the Friends of Art. 39-35



WOMAN IV

Willem de Kooning American (Born in Holland, 1904) Oil on canvas. 59" x 461/4" Gift of Mr. William Inge. 56-128

Executed in a strident polychromy of heavy *impasto* slashed across the surface of the canvas, Woman IV, painted in 1952-53, creates a compelling and haunting image. In *The Woman* series, de Kooning returned figurative painting to the tenets of Abstract-Expressionist style.

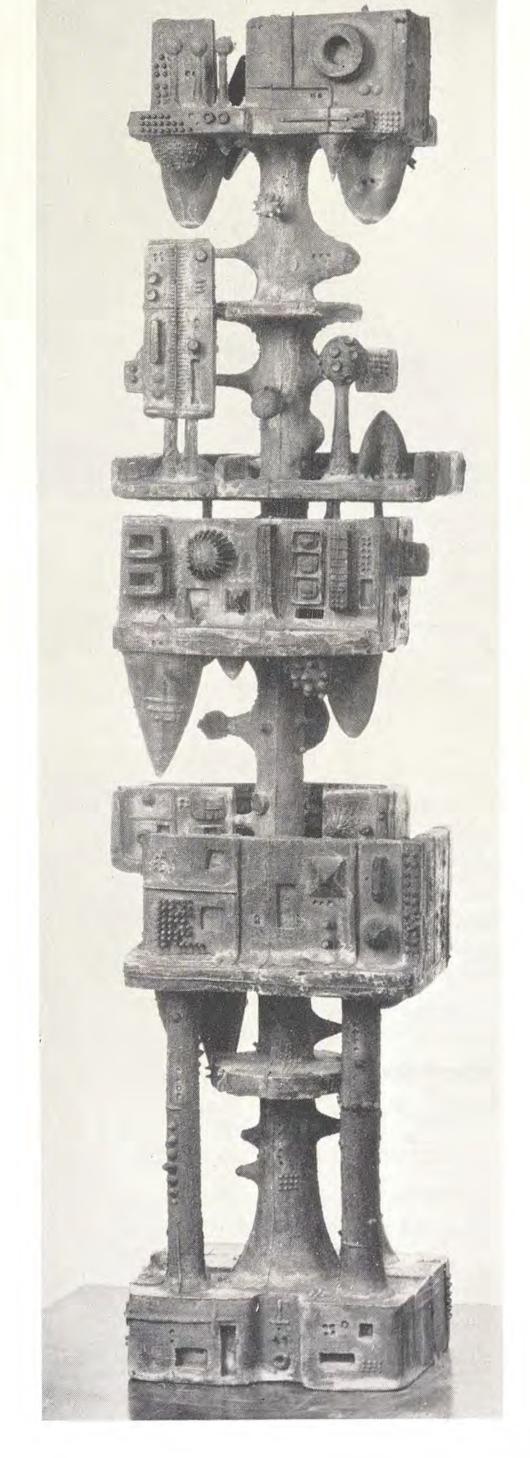
Right

IRON SCULPTURE

Julius Schmidt American, born 1923 Cast Iron. 68" high Executed 1958

Gift of Mr. and Mrs. Herman R. Sutherland, Mr. William T. Kemper, and the Mid-America Annual Purchase Fund. F58-38

The sculptures of Schmidt, though based on mechanical and industrial forms of the twentieth century, create an intangible mood recalling the power, skill, and complex simplicity of ancient ritual objects of the Near and Far East.





THESEUS

Jacques Lipchitz
American (Born in Lithuania, 1891)
Bronze. 24½" high
Gift of the Friends of Art. 57-98

First casting it in 1942, Lipchitz made important changes on the plaster model of Theseus before recasting a second time. This version, a beautiful strike of the revised composition, possesses rare power and a sense of inexorability.

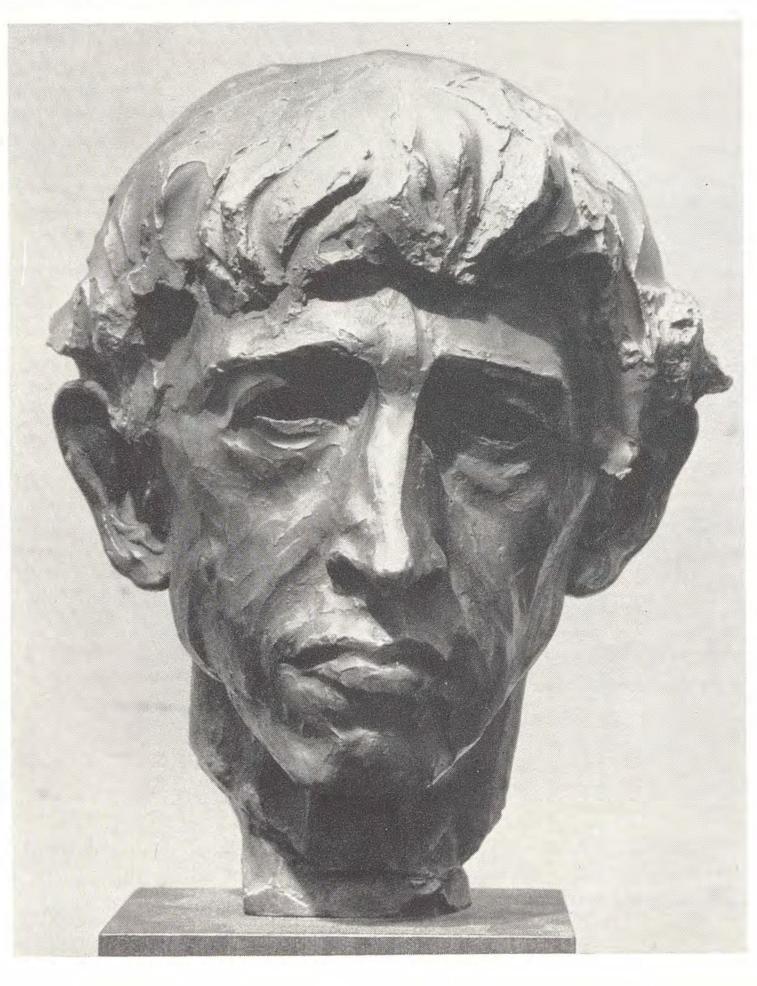
Right

PORTRAIT OF JOHN MARIN

Gaston Lachaise American. Born in France (1882-1935) Bronze. 11" high

Gift of the Friends of Art. 57-99

A forceful and sympathetic portrait of a distinguished painter by a distinguished sculptor, this HEAD OF JOHN MARIN was executed about 1928.



Period Rooms and Decorative Arts

In many instances the distinction between the Decorative and the Fine Arts is arbitrary, inasmuch as great artists have been and still are expected to use their abilities to create good design in many fields and in a variety of media. Thus, as Picasso makes pottery and designs rugs and glass-ware, so Boucher designed stage-sets and tapestries, Botticelli painted marriage chests or cassoni, and Cellini fashioned saltcellars. Fine furniture, paneled rooms, fabrics, ceramics, and silver are as much a reflection of the age in which they were produced as paintings, architecture, or sculpture. Daily use, therefore, need not diminish the intrinsic quality of any object nor detract from its significant role as an interpreter of its era.

During the Medieval period furniture even for the wealthy was limited to chests and a few benches, tables, and beds, the latter heavily draped to avoid drafts (see frontispiece of the MADONNA AND CHILD IN A GOTHIC IN-TERIOR by Petrus Christus). Intricately carved tracery and panels, or decorative iron fittings, added interest to these otherwise ponderous and utilitarian pieces. The Renaissance, surprisingly enough, made few revisions in the basic nature of furniture, changing only the style of its surface design, now derived from Roman architectural motifs, and increasing the opulence of the ornaments themselves. Jewels, colored marbles, ivory, and precious metals were used as inlays and embellishments, and sculptors and painters lavished their talents particularly on the cassoni (see illustration below). Comfort was not yet a consideration. Upholstery did not appear until the seventeenth century, when France began to assume the leadership in manners and taste.

Louis XIV (1643-1714) as well as building Versailles, had to furnish it. Royal factories for the making of furniture, tapestries, and carpets were established at Savonnerie and Aubusson, and were under the direction of

Colbert and Lebrun, the arbiters in all matters of Fine Arts. Louis was the archetype of the absolute monarch. Formidable and austere, he lived on a grandiose scale; the etiquette of his court was pompous and rigid. The appointments for Versailles, in keeping with these qualities, were massive and sumptuous.

With the death of Louis XIV there came an immediate relaxation in manners and styles. Life became gayer, society more intimate, rooms smaller and more precious. Thus it was the eighteenth century that established the stillaccepted norm for the cultivated art of gracious living. Through expanded trade Europe at this period accumulated great wealth. Oriental lacquers, porcelains, and fabrics became well known and exerted considerable influence on changing styles. This period, the Rococo, is best illustrated by the furniture of the Louis XV period in France and by Chippendale in England. The intermingling of designs of plants, rocks, and shells with the asymmetry of a rock garden (hence rocaille or rococo); flowing lines, capricious ornaments, and brilliant fabrics contrasted with gilded and polished wood; these are the characteristics of the furniture. All this was seen against gay tapestries, elaborately carved paneling or brilliantly lacquered walls, and accented with silver, gilt bronze, and porcelain.

During the eighteenth century, with the renewed excavations at Pompeii and Herculaneum, there arose a growing fascination with Roman antiquities. This caused a reaction against the fluid curves of the rococo style, and resulted in the neo-classic trend of the Louis XVI style and that of Adam, Hepplewhite, and Sheraton. The neo-classic style attained its fullest expression during the time of the Napoleonic Empire and continued in Europe and England, as well as in America, until the Industrial Revolution, when machines replaced sensitive craftsmen.





JACOBEAN OAK PANELED ROOM

From the Bampfylde House, Exeter, England English. Seventeenth century. 40-39



WILLIAM AND MARY SIDE CHAIR

After designs by Daniel Marot English. Late 17th century Walnut. 54" high. 49-57/2

The Jacobean period (James I, 1603-25) in general continued the patterns of the Elizabethan (1559-1603) or English Renaissance style with its preponderance of classically inspired ornaments. Chair-backs were heavily carved, and legs and stretchers were either turned (formed by a chisel on a rotating lathe) or spiral-shaped. Tables and cabinets were usually ornamented by massive, bulbous supports.

In the Jacobean room can be seen a copy of the famous CHAIR FROM KNOLE HOUSE, the original of which, made in the late sixteenth century, has the distinction of being probably the earliest extant upholstered chair. The COURT CUPBOARD (from Lord Byron's ancestral home, Newsted Abbey), seen at the extreme right, illustrates the bulbous supports of the early seventeenth century.

English furniture changed little in its basic concept until after the Restoration (1660). William and Mary (1689-1702) brought with them from Holland, Dutch craftsmen who were working in a more intricate and less ponderous style than had heretofore been known in England. Daniel Marot was one of the most original of these craftsmen.

Right

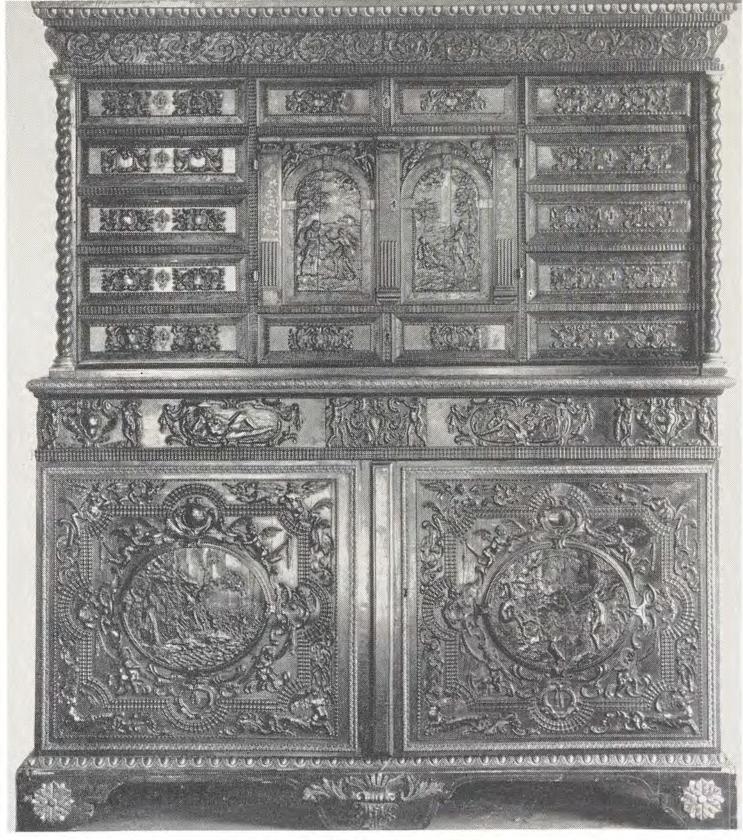
HENRY II CABINET

French. About 1550 Walnut. 6'5" high. 33-5/2

During the reign of Henry II of France (1547-1559) furniture was inspired largely by Italian Renaissance models, in which the emphasis was on decorative architectural details.







LOUIS XIII CABINET French. About 1625 Ebony. 6'11" high. 45-16

LOUIS XIII GOLD ROOM

Paneling painted with arabesques on gold leaf. French. About 1625. 42-39

In spite of the preference of his queen, Marie de Medici, for the Italian style of decoration, Henry IV (1589-1610) strove to encourage fine craftsmanship among the native French. He sent cabinetmakers to Holland to learn the carving of ebony, a material which had come into a great vogue. So much did it dominate French furniture during his and succeeding reigns that ébénist is still the French word for cabinet maker.

During the reign of Louis XIII (1610-1643) foreign influence was still strong. His mother employed Rubens for decorative paintings and Italians for furniture; his wife, Anne of Austria, and his prime minister, Richelieu, were devoted to Italian decorations. It was not until the time of Louis XIV (1643-1715) and Colbert that a truly French decorative style began its ascendancy. It was during the reign of Louis XIII, however, that the use of cushions and then upholstery began to render furniture more comfortable.



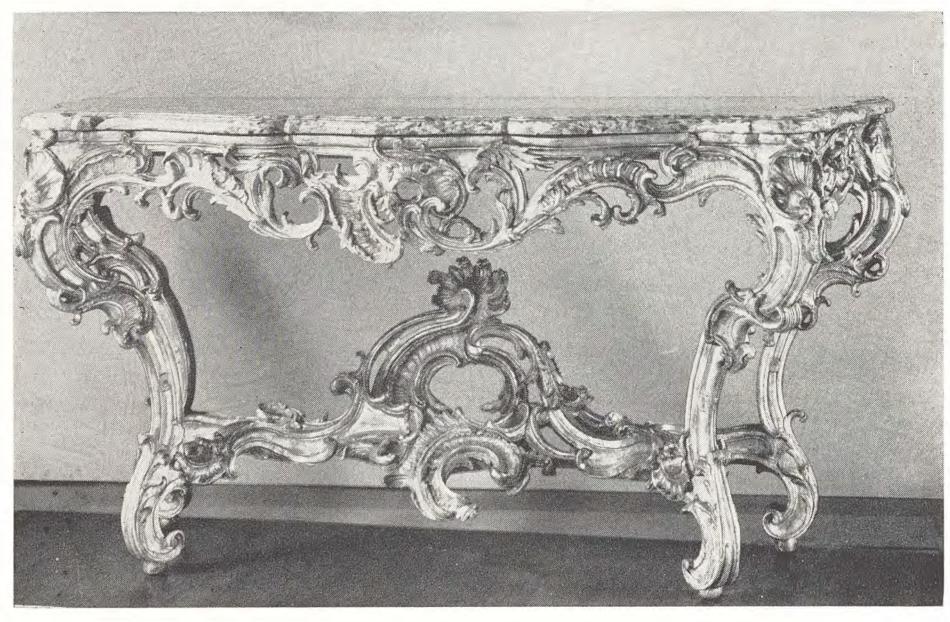
REGENCY ROOM

From the period of the Regency of Louis XV Carved walnut paneling French. About 1720, 31-121

From the Hôtel of Count Nicolai on the Quai des Celestins, Paris

The refined elegance of the Louis XV (1715-1774) style is already apparent in the paneling of this room made during the king's minority when Philip, duc d'Orleans, was Regent (1715-1723). The characteristic shell motif is seen in the paneling. More unusual are the dragons above the mirrors, used also in the gilded SCONCES and the CONSOLE TABLE (the latter made for one of the daughters of Louis XV). The influence of China in rococo design becomes even more apparent later in the century.

The chair at the right is upholstered in Aubusson tapestry depicting *The Monkey and the Dolphin* from the Fables of Aesop. The other chairs upholstered in brocades, together with the Savonnerie rug, the Sèvres mantel-vases, and the carved rock crystal chandelier give some idea of the luxury of the Louis XV period.



CONSOLE TABLE

Carved and gilded wood; marble top French. Louis XV, about 1750 37" high. 55-107

Nothing can more clearly illustrate the fluidity of curves of the rococo style than this table, the word rococo deriving from the French *rocaille*, meaning rockery or rock garden, where plants, rocks, shells, and water are intermingled in informal asymmetry.

VENETIAN ALCOVE

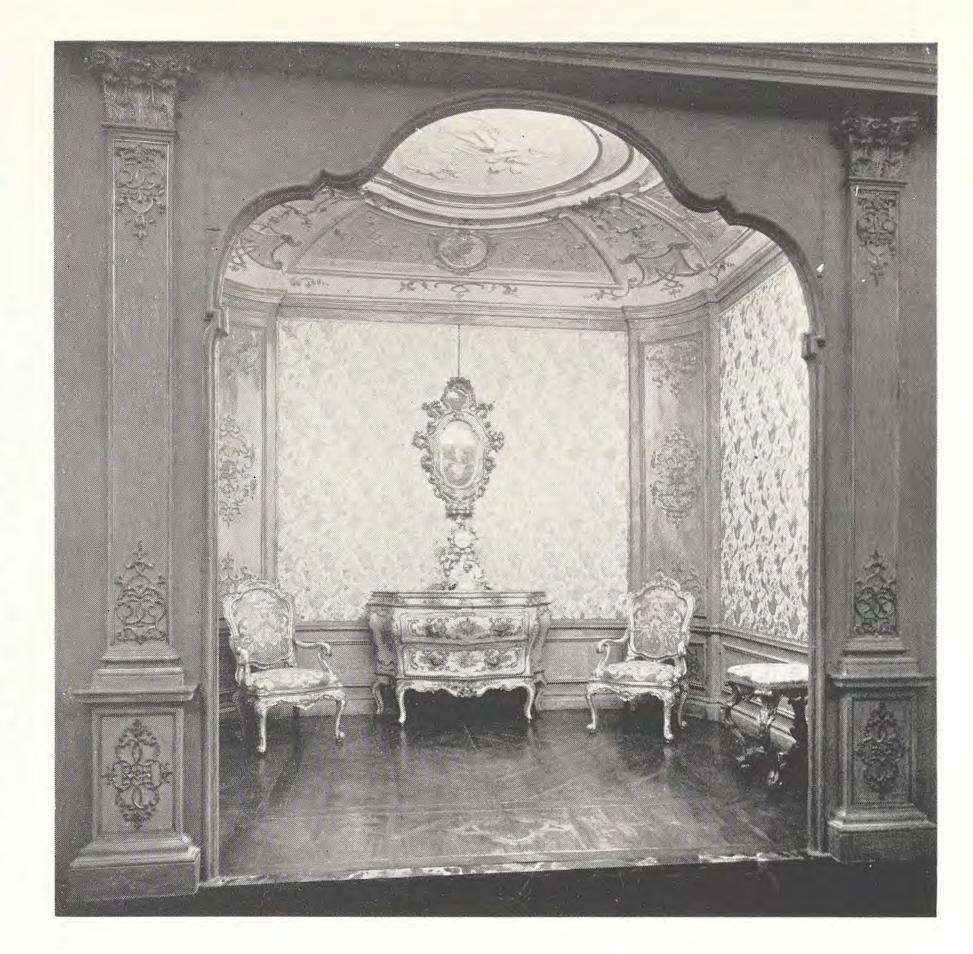
Painted and gilded paneling Italian. About 1720. 42-29

Walls covered with Venetian brocaded silk damask.
About 1730

The rococo style of Louis XV set the standard for all of Europe, but each country adapted it to local taste, and thus made it a distinctly national expression. Where the Germans multiplied the exuberance and capriciousness of the rococo, the Italians tended to simplify. In Italy the curving forms have a larger sweep than in France, and there is a curious tension as one arc meets another, in contrast to the flowing interplay of curves which is so characteristic of French rococo.

The Venetians painted furniture much more frequently than did others. The chairs in this room are painted and gilded, as is the BOMBÉ COMMODE.

A very common feature of Venetian interiors was the elaborate engraved mirrors, which actually served as candle reflectors, rather than as mirrors for personal use (see LE LEVER by Pietro Longhi, page 75).



Below

FRENCH GILT BRONZE CLOCK

About 1750 With Meissen porcelain group, *The Polish Kiss*, modeled by Kaendler, about 1745 197/8" high. 54-31





CONSOLE TABLE

Carved walnut with gilding Italian, Tuscan. About 1700 37" high. 55-8



Left

RED AND GOLD LACQUER ROOM

North Italian (Piedmont), about 1750. 54-57

This room belonged to Marchese Vacchetto, finance minister of Charles Emmanuel III, King of Sardinia and Duke of Savoy and Piedmont, and came from the villa in Gerbido on the outskirts of Turin.

Lacquer was ideally suited to the rococo taste. The linear, fanciful designs and glowing surfaces of lustrous black or vermilion red were the perfect complement to the mirrors, crystal chandeliers, and gilded boiserie. European imitations of Chinese and Japanese lacquer were made as early as the seventeenth century, but by far the best copies were those produced by the Martin family in France in the first half of the eighteenth century. Very successful copies were, however, made in other countries, as is evident from the English cabinet made in the time of Queen Anne (opposite page) and from this brilliant RED LACQUER ROOM probably of Italian workmanship.

Right

GILT BRONZE ANDIRON

(one of a pair) French, about 1750 13½" high. 53-61

The imaginative genius of the rococo age developed the Chinese theme, or *Chinoiserie*, in almost every medium. Here, supporting himself on a typically rococo balustrade, is a Chinese mandarin; the companion figure is that of a princess of the Indies.

This pair of andirons is exhibited in the Regency Room.







QUEEN ANNE CABINET

Blue lacquer on carved and gilded stand English. About 1710 7'6" high. 33-23

GEORGIAN DRAWING ROOM

From St. Margaret's Place, King's Lynn, Norfolk, England Painted and gilded paneling About 1750. 31-116

Over mantel

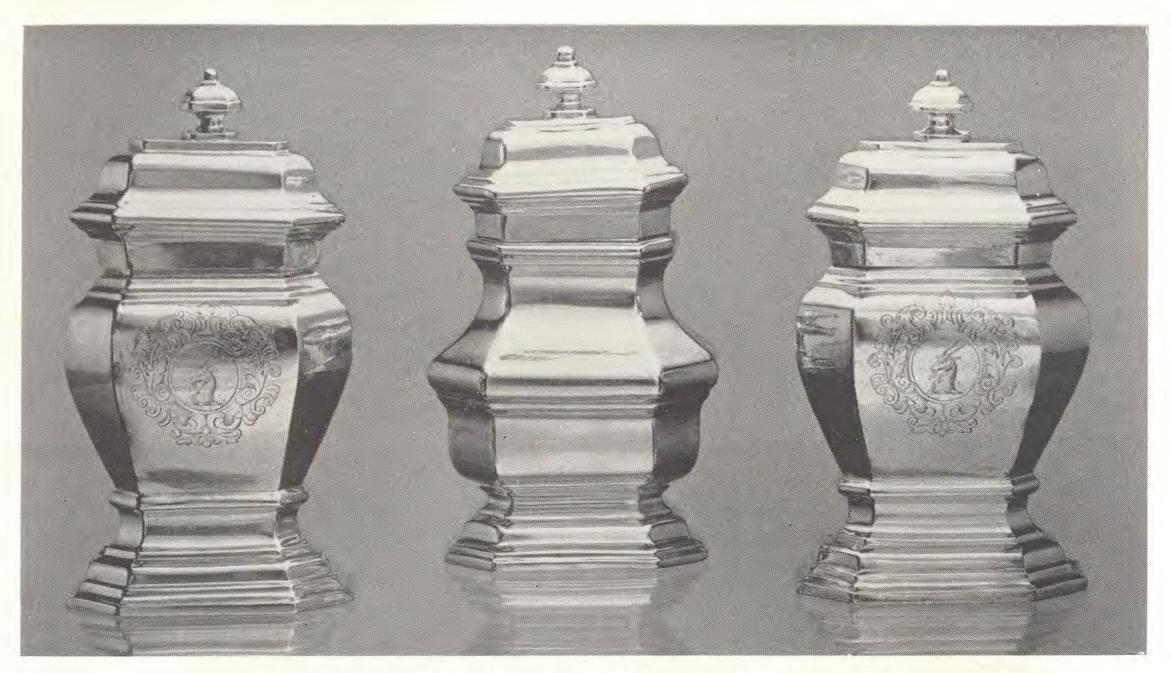
FAMILY GROUP IN GARDEN

Att. to Henry Singleton (1766-1839)

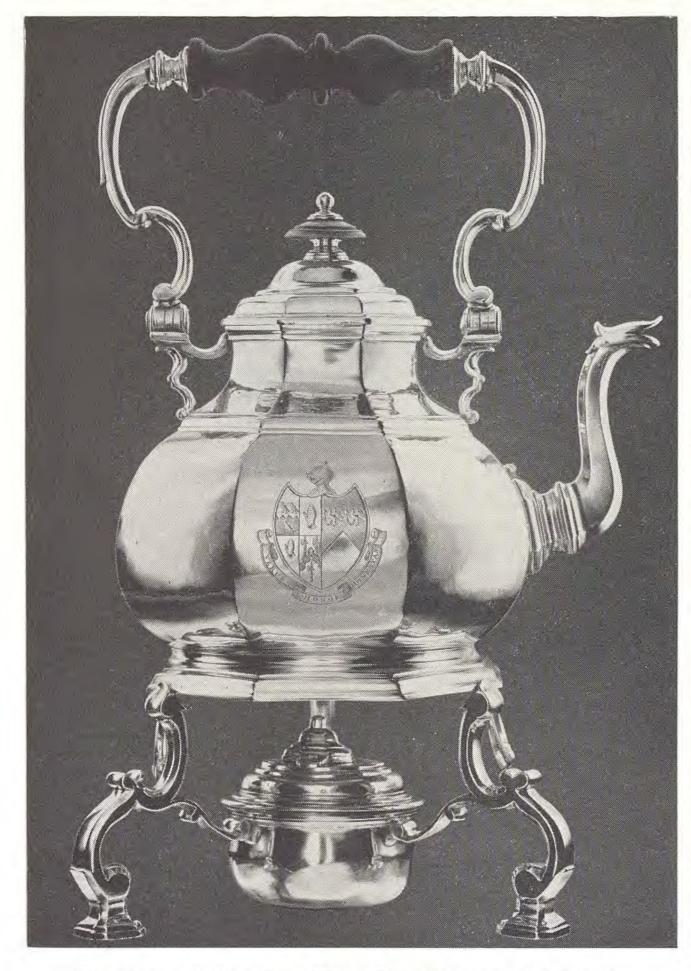
Life in England in the eighteenth century (or the Georgian period) was always more stable and reserved than that in France. It is to be expected, therefore, that the exuberance of the rococo would be greatly tempered by the British craftsmen and their patrons.

The French taste in England was fostered by the immigrant Huguenots who fled persecution and found sanctuary on British shores. As a class, the Huguenots were craftsmen—cabinet-makers, silversmiths, and engravers—so that they brought with them the experience of rococo design. Prime among these immigrants was Paul de Lamerie, who became the greatest creator of rococo silver in England (see CUP AND COVER, page 160). Another who fled his native France was Paul Revere, Sr., himself a silversmith and father of the American patriot.

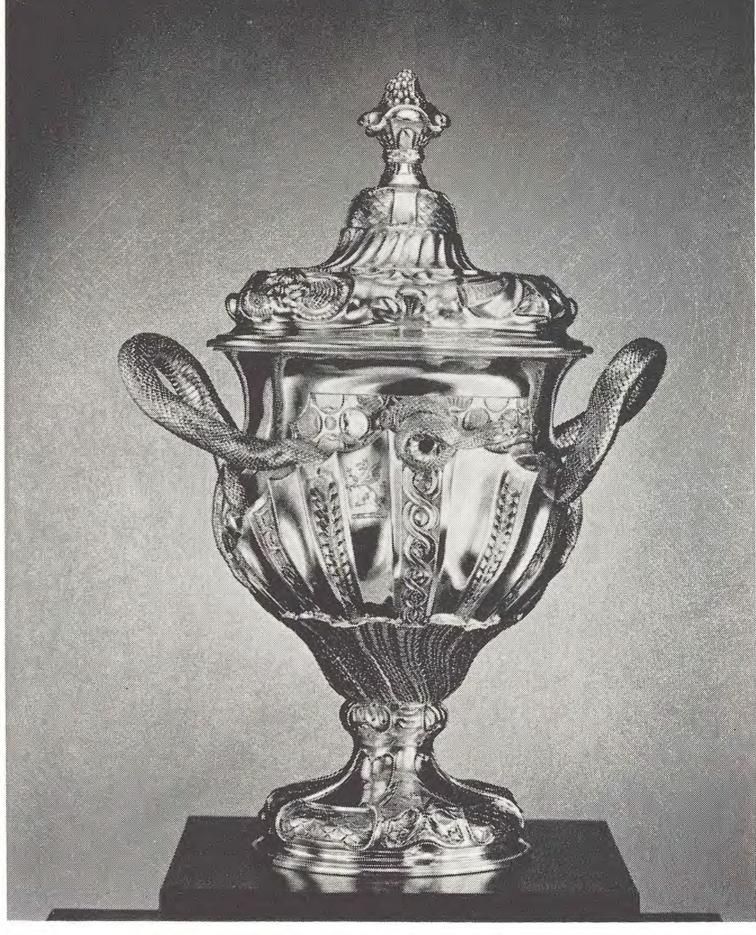
In furniture design Thomas Chippendale was the father of the English rococo style. His book, *The Gentleman and Cabinet Maker's Director*, published in 1754, became, for the next half century, the guide for cabinetmakers in both England and America, with the result that rococo designs in England and its colony are known as "Chippendale."



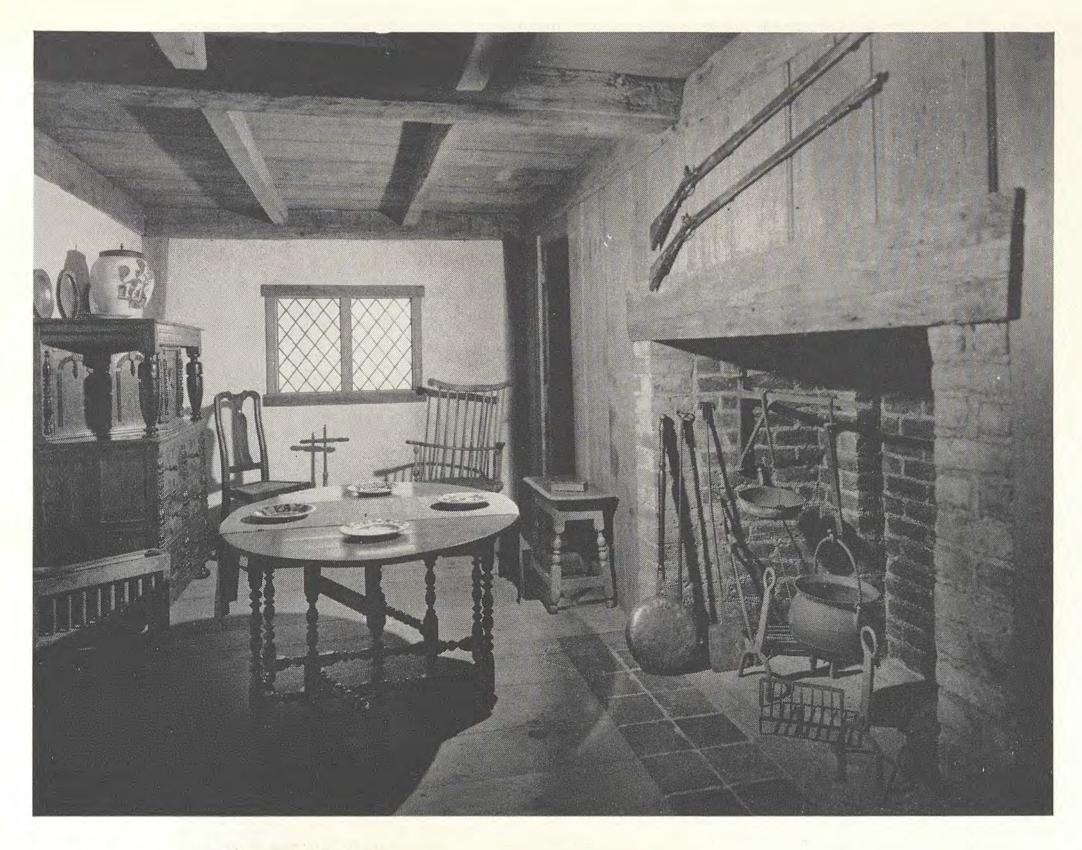
SET OF THREE GEORGE I SILVER TEA CADDIES London, 1718, made by Matthew Cooper Britannia standard. Center: 57/8" high. 55-9/1-3 Gift of Thomas J. Lipton, Inc.



GEORGE I SILVER TEA KETTLE ON STAND London, 1719, made by William Spackman 131/4" high. 53-68 Gift of Mrs. Alfred B. Clark



GEORGE II SILVER TWO-HANDLED CUP AND COVER London, 1737, made by Paul de Lamerie 14½" high. 54-17 Gift of Mr. and Mrs. Joseph S. Atha



KITCHEN OR KEEPING ROOM

From Deerfield, New Hampshire American. About 1675. 33-295

The word *keep*, meaning to reside, to lodge, or to dwell, is colloquial and rarely used except in the expression "not worth his board and keep" and in the term "Keeping Room" or living room. The latter use is reserved almost exclusively for seventeenth century rooms, or those which constitute the main and often only room of a frontier house. The Keeping Room was not only a kitchen, but also a dining room, study, and utility room.

The furnishings of this room in general date from about 1700. The most important piece is the COURT CUPBOARD (illustrated at right) attributed to Thomas Dennis. The bulbous supports, the turned ornaments, and the geometric panels reflect Jacobean styles rather than those current in England at the same period. Despite this time lag, unavoidable in remote colonies, the American settler attempted to imitate the standards of the mother country.

The QUEEN ANNE CHAIR (background—left) is a transitional piece incorporating some of the characteristics of the William and Mary style, but showing the gradual change to the refined style of the beginning of the eighteenth century. During the reign of Queen Anne (1702-1714) the heaviness of renaissance and seventeenth century furniture was transformed to a style notable for its delicacy of curving lines and its understated simplicity. This style became so popular that it was used in England and America almost throughout the eighteenth century, and a piece exhibiting its salient features is known as Queen Anne despite its date long after 1714.



COURT CUPBOARD

Attributed to Thomas Dennis of Ipswich, Massachusetts (about 1638-1706)

Oak with applied ornaments of white pine American. About 1680. 3'91/4" high. 33-527





DRAWING ROOM

From *The Lindens*, in Danvers, Massachusetts American. Built in 1754. 33-298

Left

PHILADELPHIA HIGH BOY

American. About 1770 Mahogany. 8'41/4" high. 33-163

The Lindens was built in 1754 for a son of Robert Hooper of Marblehead, Massachusetts, and in 1774 it was occupied by General Gage, then governor of the colony. After many changes in ownership it was razed about 1930, when the Gallery acquired the Drawing Room. Except for this one room the house was moved to Washington, D. C., where it was reconstructed.

The quality and refinement of the moldings and the engaged Corinthian pilasters show New England mid-eighteenth century craftsmanship at its best. The furniture in the room is all American Chippendale, and shows greater restraint than English examples. It seems almost out of character to speak of this style in America as rococo, but such in actuality it is. The highest attainments of American Chippendale were realized in Philadelphia, where the quality of the designs and the ornamental carving are equal to much that was produced in England and on the continent.



DINING ROOM

From Salem, Massachusetts Attributed to Samuel McIntire (1757-1811) American. About 1800. 32-139

Samuel McIntire descended from a family of carpenters in Salem. Through his own efforts and genius he became one of America's most eminent architects. Although he submitted designs for the nation's Capitol, it was in Salem that all of his work was done. His reputation is based not alone on his architecture but on his wood carving as well. As a youth, McIntire undoubtedly carved figure-heads for ships being constructed in the Salem shipyard; later he designed furniture which was made in his own shop (for example the CARD TABLE seen at the extreme right of the illustration above); and he carved furniture of other cabinetmakers as well as executing the architectural details for the buildings he designed.

The over-mantel and over-door carvings in this Salem DINING ROOM agree both in style and quality with our knowledge of McIntire's work-manship. His designs were almost exclusively drawn in the manner of Robert Adam, the English architect who fostered a return to classical ornaments. Thus McIntire exemplifies the neo-classical trend of the late eighteenth and early nineteenth centuries. The Federal period in this country is dominated by the neo-classical style, which includes Sheraton and Hepplewhite furniture.

The hand-blocked wall paper is that originally used in the room. It was made by the French designer Dufour and depicts the *Voyages of Antenor*.



BED ROOM

From the Parks House, near Jacksonboro, South Carolina

American. About 1830. 33-296

The southern homes of quality usually imported their furniture from England, so that local craftsmanship never developed to the same extent as in the industrialized North. Despite this, the room has been used for the exhibition of American furniture, of which the most outstanding piece is the Salem FOUR-POSTER BED.

The Frank P. and Harriet C. Burnap Collection of English Pottery

The extensive collection of English pottery which Mr. and Mrs. Burnap gave to the Gallery in 1942 has continued to grow until it now contains over eleven hundred items. Its great strength lies in the richness of its examples of seventeenth and eighteenth century wares, with special emphasis on slip ware and English delft. Of the sixty-one pieces of slip ware, half are the much coveted dishes or chargers with which, in a sense, the Staffordshire potters launched the still important British ceramic industry. The delft section comprises one hundred and four pieces.

The complete history of English pottery can be studied by means of the Burnap Collection, beginning with the crude medieval wares which preceded slip ware and continuing down through the early products of the nineteenth century. The range of the collection is indicated by the following classifications of the published catalogue:

Slip Ware English Delft Salt Glaze Astbury (including thirty-seven "Astbury-Whieldon" type figurines)

Agate Ware (solid "Whieldon" agate)

Whieldon Ware

Ralph Wood

Wedgwood Ware (Wedgwood-Bentley, Basalt, Jasper, Cream ware, Luster) Luster Ware

Miscellaneous (Medieval, Leeds, Castleford, Hanley, Pratt ware, Mask and Toby Jugs, Liverpool, etc.).

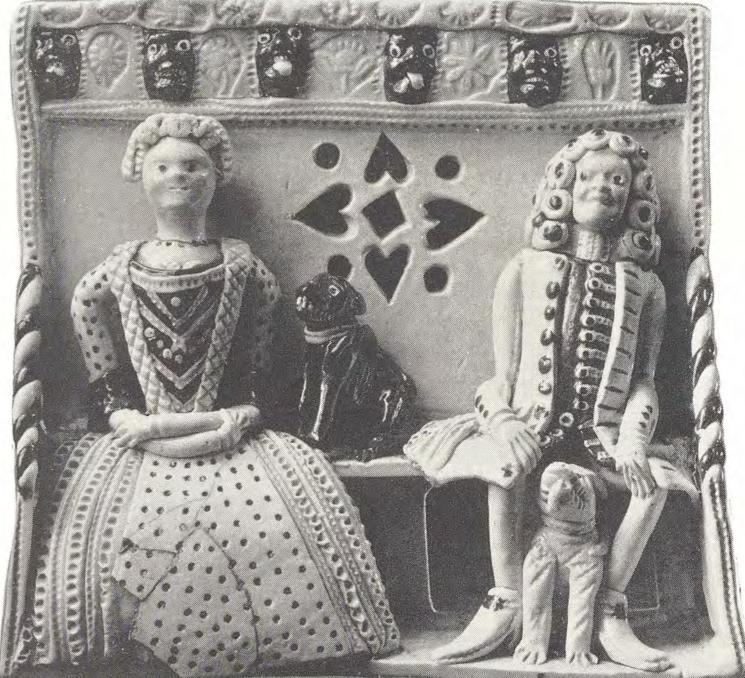
Even more important, however, than the scope of the collection is its quality. For thirty years Mr. and Mrs. Burnap brought unerring taste and extensive knowledge to this specialized field. The death of Mr. Burnap in 1957, at the age of 96, brought to a close this distinguished career, for in these last thirty years the collecting of English pottery had become virtually for him a full-time occupation.

All the accompanying illustrations are selected from the one hundred and thirty-two pieces which were added after the publication of the illustrated catalogue of 1953.



Adam and Eve Charger

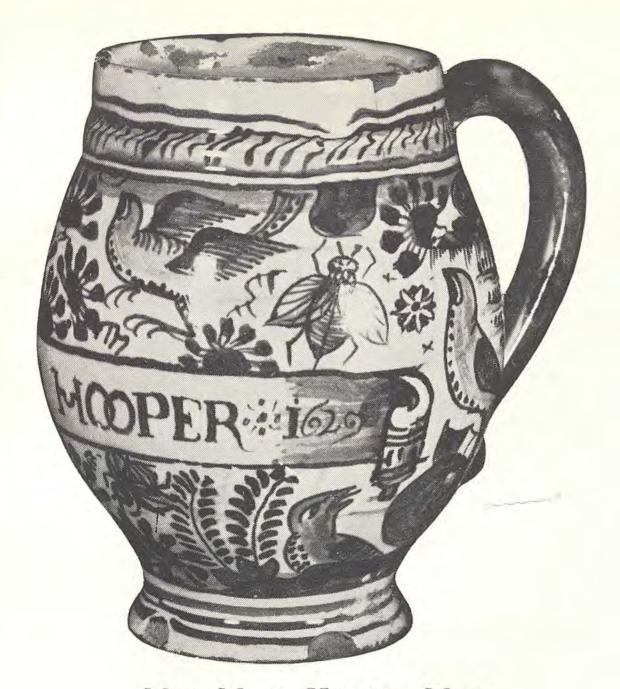
Slip ware Attributed to Samuel Malkin. About 1725 173/4" diameter. 56-107



PEW GROUP

Salt glaze

About 1745
6" high. 54-39



MRS. MARY HOOPER MUG Lambeth delft. Dated 1629 5" high. 55-69



NATIVITY CHARGER
Lambeth delft. Dated 1652
15½" diameter. 57-10



YACHT CHARGER

Charles II's yacht "Mary" in full sail Lambeth delft. Dated 1668 16½" diameter. 56-101

Right

COVERED TANKARD

Salt glaze Attributed to John Dwight of Fulham. About 1690 10½" high. 55-77



China

The art of China, so abundantly represented in the collection, is the product of a civilization that in both origin and development is remarkably independent of any other. It is an art altogether different from that of Europe, the Near and Middle East, and of India. Looked upon in all its phases and varieties, the art of China is a complete expression of the form of an indigenous civilization founded on concepts other than those of the Western world—other ways of thought and other solutions to the problems of art.

Among the many cultural factors that have determined the form of Chinese art may be mentioned the Chinese "family-system" in which the family and clan, rather than the individual, were the basic social unit. The spirits of the family ancestors were at once its fountain-head and the symbol of its unity; ancestor worship was the ritualistic expression of family continuity and unity. In the feudal times of the Shang and Chou dynasties the offerings to the ancestral spirits were presented in magnificent vessels of cast bronze which themselves possessed potent magic powers by reason of the semi-abstract zoömorphic designs covering the surface.

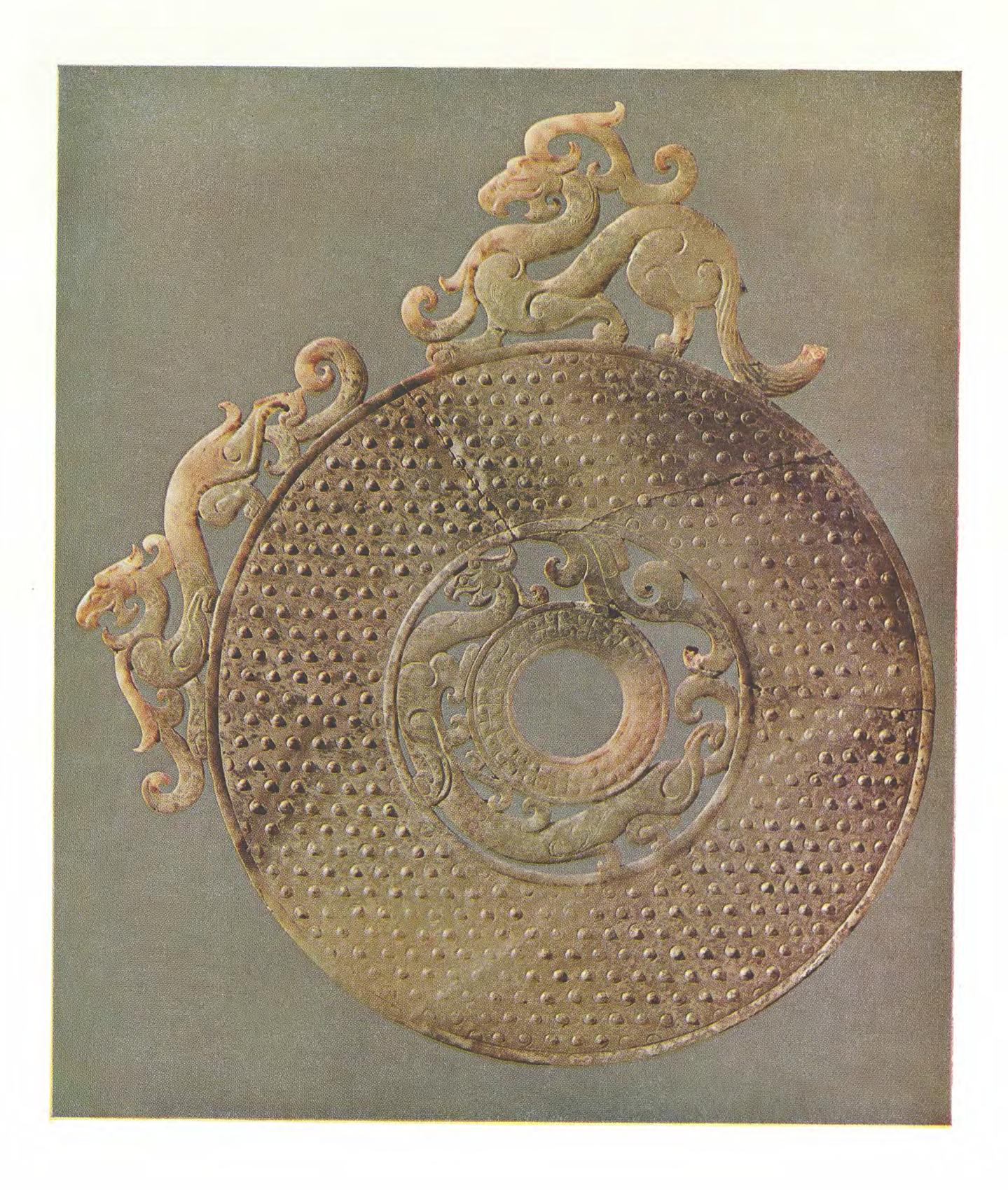
Ancestor worship, too, dictated that the spirit of the departed should be sent into the next world provided with all he might need. In the underground tomb chambers of great persons were placed their worldly treasure including the sacrificial bronzes themselves. The vessels, weapons, and chariot fittings of bronze, and the ritual objects and ornaments of jade recovered from the earliest tombs of the feudal period, about 1300 to 900 B.C., show us an art already in a classic phase of complete competence in design and technique.

There is reason to believe that in very early times the idea had occurred to the Chinese of making substitute objects for burial; that is, reproducing in a cheap material and in a rather cursory way the precious objects otherwise destined for the tomb. By a kind of sympathetic magic, the replica captured the very spirit of the original and so served just as well, and some of the most beautiful Chinese ceramics and almost all pottery figurines have been made to satisfy this demand of ancestor worship.

Another factor of importance is that from very early times, Chinese economy has been based on agriculture, and there has been, consequently, a close affinity between the Chinese people and the natural world. Man never dominates Nature but is himself a manifestation of the force that has created all things under Heaven. The Chinese love of nature and sensitivity to its beauties and moods is nurtured by a sense of unity with it. This attitude, and its accompanying philosophy of Taoism, has undoubtedly been a basic factor in the evolution of China's unique tradition of landscape painting. It is not improbable that this same attitude has contributed to the Chinese respect for and understanding of the materials of nature, an understanding that allowed them to create the world's most functional order of wooden architecture, and has enabled the potter to produce the world's best ceramics.

The collection of Chinese art, more than any other in the Gallery, approaches the ideal of presenting the varied but interrelated aspects of the long art tradition of a single culture. Parts of the collection not illustrated here and not always on exhibition, but at all times available to students, are lacquer wares, furniture, polychrome wood-block prints, and an extensive group of textiles.





PIERCED DISC, type *pi*5th to 3rd century B.C.

Late Chou Dynasty (1027-256 B.C.)

Jade. 85/8" high. 33-81





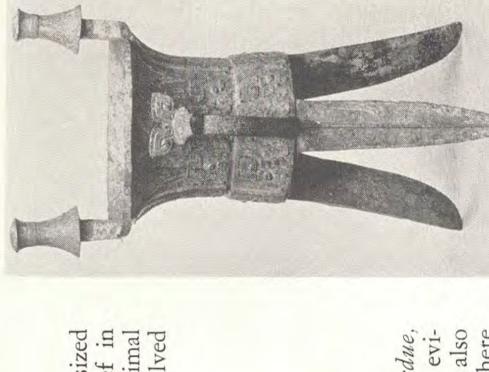
SACRIFICIAL VESSEL, type lei

Shang-Yin Dynasty (1300-1028 B.C.) Bronze, inscribed. 21" high. 54-26

by slender, notched flanges, the three levels of low-relief in the symmetrically disposed design, and the stylized animal heads in high relief, are all characteristic of the fully evolved The compact form with its gently curving sides emphasized early style.



SACRIFICIAL VESSEL, type chia (and detail) Shang-Yin Dynasty (1300-1028 B. C.) Bronze, inscribed. 20" high. 58-9 The best bronzes were cast by the lost wax, or *cire perdue*, process, and the incredibly sharp, fine casting obtained is evident in the detail, especially in the squared spirals. This is also a good example of the "dissolved" frontal animal mask, here almost unrecognizable except for the large, protruding eyes.











Left

SACRIFICIAL VESSEL, type bu

Shang-Yin Dynasty (1300-1028 B.C.) Bronze. 16" high. 55-52

The single design element most frequently encountered on Shang Dynasty bronzes is an heraldic animal mask, called t'ao-t'ieh, spread over the surface of the vessel, most often to be recognized by the large, hypnotic eyes and the curling upper lip. Some of the animals thus represented can be identified; for example, the water-buffalo, the ram, shown in high relief at the top of this vessel, and a tiger, here occupying the main body of the vessel and with the legs clearly shown to right and left terminating in sharp claws. There has been much speculation about the original meaning of these designs, but their exact intent remains unknown. However, there can be no doubt they were thought to embody some magic power and were not for mere decoration.

Right

SACRIFICIAL VESSEL, type chia

Shang-Yin Dynasty (1300-1028 B.C.) Bronze. 13½" high. 34-66

Sacrificial vessels are classified as to use, such as those for preparing and for holding food, those for containing wine, and those for drinking. There are about seventeen classes, with considerable variety within each class. Although this vessel is rectangular and carries a lid surmounted by an animal in the full round, it is the same general class as the round *chia* on the preceding page. Here the *t'ao-t'ieh* is provided with ram-like horns.









Upper left
SACRIFICIAL VESSEL,
type fang-ting

Early Chou Dynasty (1027-256 B.C.) Bronze, inscribed. 11" high. 41-33

Since the inscription on the interior of the vessel gives the name of "King Ch'êng", the second ruler of the Chou Dynasty, it may be dated to about 1000 B.C., or slightly later. The heavy notched flanges, protruding spikes, and rather heavy treatment of the whole design contrast with the earlier, more elegant style.

Upper right

SPIRAL IN THE FORM OF A DRAGON

Chou Dynasty (1027-256 B.C.) Bronze. 13½" high. 32-44

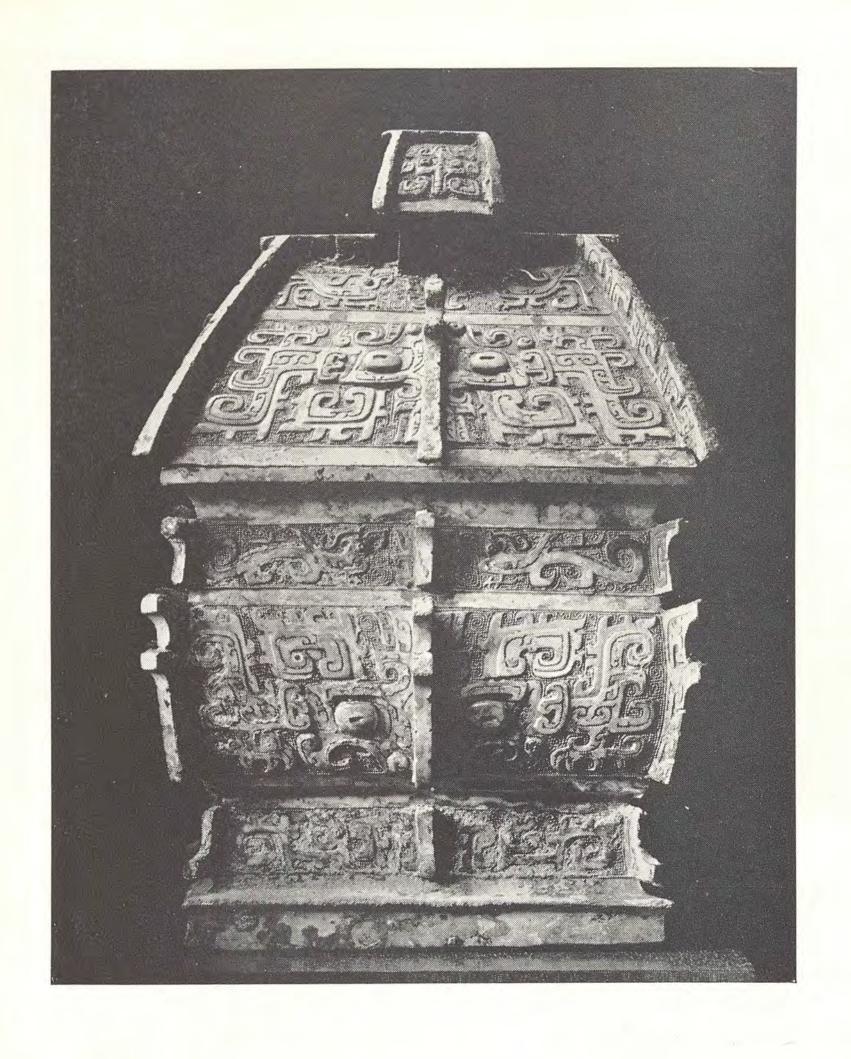
The long-fanged dragon and the flat, strap-like designs along its sides are typical of the Chou style of about 900 to 700 B.C. A pole probably was inserted in the open end, but the original use of the bronze spiral is unknown.

Lower left

SACRIFICIAL VESSEL, type tsun

Early Chou Dynasty (1027-256 B.C.) Bronze, inscribed. 12½" high. 50-67

The thick flanges, protruding beyond the lip, suggest the beginning of the more heavy Chou style, but the design of *t'ao-t'ieh* masks, birds, and background spirals, as well as the high quality of the casting, indicate a date not much later than the great period of Shang craftsmanship.



Left

SACRIFICIAL VESSEL, type fang-i

Early Chou Dynasty (1027-256 B.C.) Bronze, inscribed. 111/8" high. 51-28

The high lid, like a hipped roof, surmounted by a cupola-like knob, gives the vessel an architectural character. The *t'ao-t'ieh* mask occupying the main band of the vessel and reversed on the lid is markedly ornate, the outlines of the body and crest being "feathered-out" with hooks and spirals.

Right

SACRIFICAL VESSEL, type kuei

Chou Dynasty (1027-256 B.C.) Bronze, inscribed. 13" high. 47-26

This vessel was cast to commemorate a gift of thirteen paired strings of cowries, presumably from an over-lord. It illustrates one of the variant styles among early bronze vessels in which the background is perfectly plain and the edges of the relief decoration are slightly rounded.



Right

BELL, type chung

Late Chou Dynasty (1027-256 B.C.)

Bronze. 221/2" high. 41-34

In the later centuries of the Chou Dynasty, from about 600 B.C. to the end of the dynasty, the powerful feudal courts favored a new style. The forms are frequently full and rounded, and the relatively flat decoration incorporates many new elements, such as plaited rope patterns, dicing, and interlaced strap designs. Old elements which had disappeared during the Middle Chou period, such as the *t'ao-t'ieh*, are revived. The angular tension of the early style is gone, and the drawing of the rich and intricate designs is far more fluid. Many sets of bells in graduated sizes were cast in this period. As with this bell, the main body is frequently divided into five horizontal zones, three of them carrying bosses, and with a richly ornamented panel above the base.



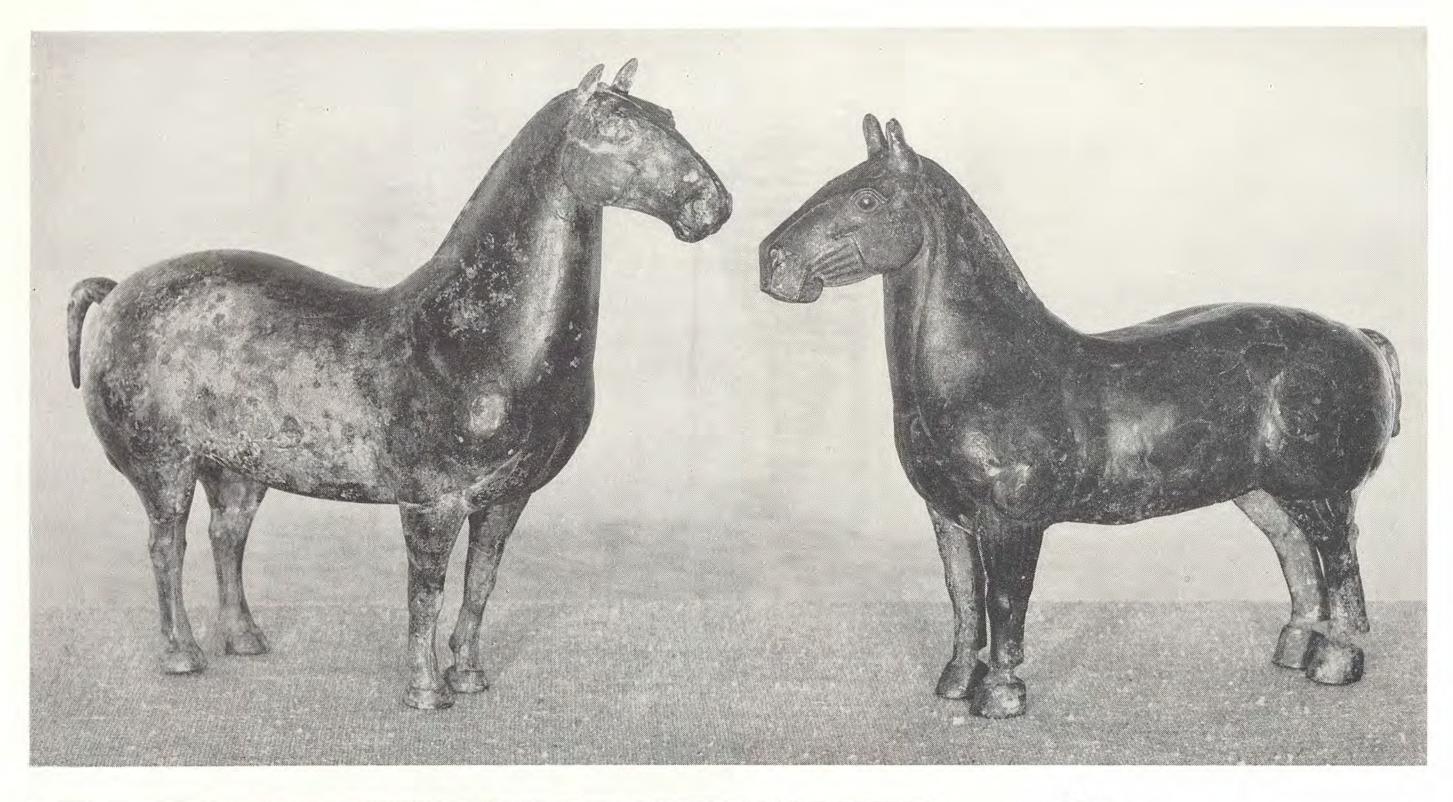


Left

VESSEL, type ting

Late Chou Dynasty (1027-256 B.C.) Bronze. 11" high. 31-136/21

It is characteristic of many Late Chou vessels that the design, as in this example, is in horizontal bands separated by a string course. Technically there is a return to the high standards of the earliest bronzes, and the extremely fine detail on this cauldron has been obtained entirely in the casting.





Above

PAIR OF HORSES

Late Chou Dynasty (1027-256 B.C.)
Bronze. 81/4" and 77/8" high. 32-185/7

These horses are reportedly from the very rich tomb find at Chints'un in Honan Province, from whence, it is supposed, have come a number of excellent sculptures in bronze, including human figures of attendants. The marked naturalism suggests a relatively late date, possibly the third century B.C.

Left

KNEELING FIGURE

Late Chou Dynasty (1027-256 B.C.)
Bronze. 41/4" high. 32-185/2

This figure is of especial interest because of the clear details of his dress—the decorated robe, the knife thrust into his belt at the back, and the curious fringed train. The purpose of the hollow tube held by the figure above a cylindrical socket is not known.



PAIR OF TIGER HEADS

Late Chou Dynasty (1027-256 B.C.) Bronze inlaid in gold and silver. Greatest length, 2½". 32-66

Many of the most elegant inlaid bronzes, of about the fifth to the third century B.C., were apparently chariot fittings. These tiger heads are probably from the Chin-ts'un tombs. The gold and silver inlay is made with fine wires of metal placed so close to one another that they appear as a solid sheet of foil.

Right

TABLE LEG IN ANIMAL FORM

(one of a pair)
Late Chou Dynasty (1027-256 B.C.)
Bronze inlaid with gold and silver.
43/4" high. 31-137/30

The animal represented may be a bear. The Gallery has two of these bronzes from a set of four, reportedly recovered from the Chin-ts'un tombs. It seems likely they were the legs of a low table, the top of which was made of lacquered wood. Objects of this kind give a vivid insight into the luxury of the great feudal courts from about the fifth to the third century B.C.

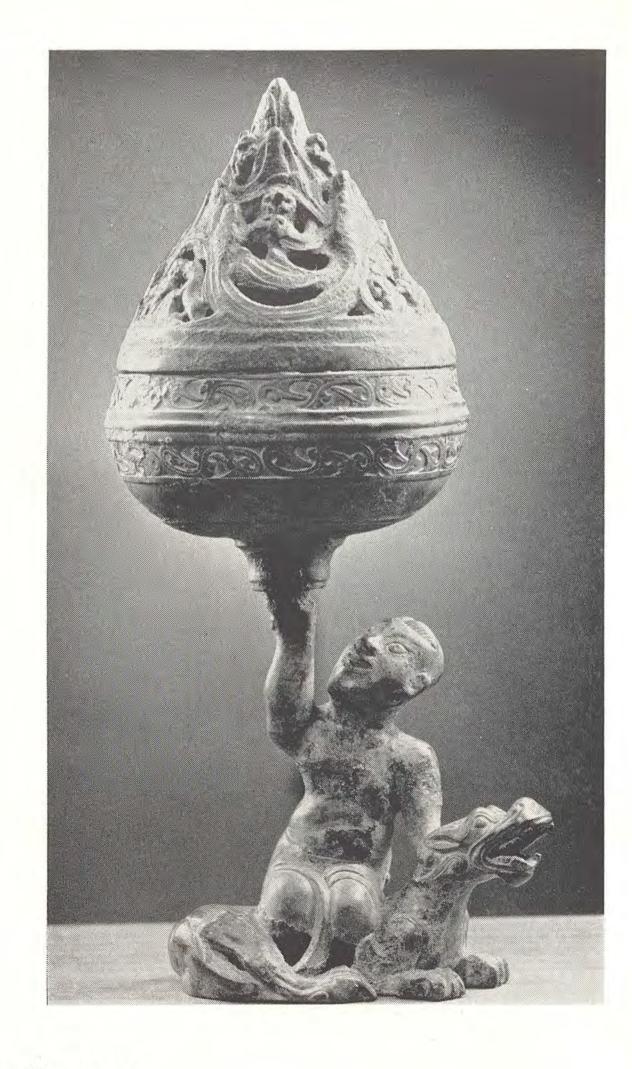


Right

INCENSE BURNER, type po-shan lu

Early Han Dynasty (206 B.C.-221 A.D.), or earlier Bronze. 9½" high. 43-15

By the time of the Han Dynasty (Western Han, 206 B.C.-9 A.D.; and Eastern Han, 25-221 A.D.) the great age of ancient bronze art was drawing to a close. Although the impressive sacrificial vessels were no longer made as in Shang and Chou times, a high standard of craftsmanship was maintained, especially in the casting of bronze mirrors and in bronzes inlaid with gold and silver. The Han Dynasty was one of China's greatest periods of imperial expansion, and many foreign influences are to be found in the arts, especially that of the animal style of the nomads of Siberia and the Ordos region of Inner Mongolia, north of the Great Wall. The po-shan lu or "many mountain incense burner" was a new form that appears in the Han Dynasty, or perhaps slightly earlier. Within the mountains there are small scenes of a hunter and of fighting animals that follow the Ordos style. The piece is rather unusual in that the burner is supported by a human figure seated on a coiled dragon.



Below

TIGER TRAMPLING A DEER

(one of a pair) Han Dynasty (206 B.C.-221 A.D.) Bronze. 5½" x 6". 35-61

At least three pairs of these plaques were found, reportedly in the Ordos area. Loops are provided on the back for attachment to harness or some kind of trappings. The concentric ridges on the tiger and the contorted posture of the deer are non-Chinese elements characteristic of nomad art of the steppes.

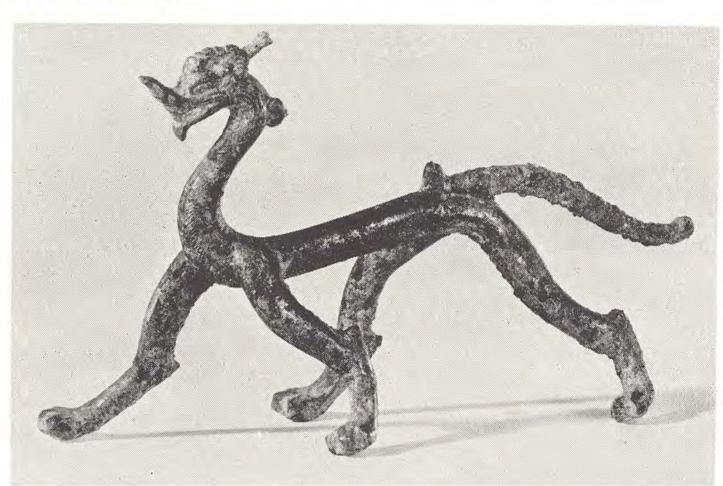


Below

STRIDING DRAGON

Late Chou Dynasty (1027-256 B.C.) Gilt-bronze. 25/8" high, 47/8" long. 32-185/8

At least three of these dragons are known and all are reported to have been found at Chin-ts'un; other examples are in the Fogg Museum, Harvard. The lithe, sinuous movement is enhanced by the extreme attenuation of the beast. At the juncture of its tail and body there is a protuberance for attachment and it, together with its companions, may have served as a support for some other object.





FANTASTIC CREATURE WITH DRAGON CREST Shang-Yin (1300-1028 B.C.) to Early Chou Dynasty (1027-256 B.C.)
Jade. 65/8" high. 50-45

Right

HUMAN MASK

Shang-Yin Dynasty (1300-1028 B.C.) Jade. 13/4" high. 34-247

Jade

Since prehistoric times the Chinese admiration and respect for jade has amounted to very nearly a cult of worship. In the fashioning, carving, and finish of this extremely hard material they have surpassed all other peoples. The word "jade" is used to designate, in general, both nephrite and jadeite. The great majority of ancient Chinese ritual objects and ornaments are made of nephrite, and jadeite has been used only in the past two hundred years. Jade is not found in China and it is believed that the early Chinese, like those of historic times, secured the material from Central Asia.

During the Shang and Early Chou Dynasties, the Chinese were as skilled in the carving of jade as in the casting of bronze. In those early centuries, jade was used for a variety of ritual or ceremonial objects such as spear heads, the blades of dagger-axes, large blade-shaped sceptres, and pierced discs. Some, of which the exact use is generally unknown, were elaborately worked, either with low relief, "threadline" designs, such as the incredibly fine work on the plaque at the left, while others were done in high relief or in the full round. By the Late Chou period, sixth to third century B.C., most of the ritual objects were no longer made, but there was produced a wealth of magnificent ornamental jades in the form of pendants, buckles, and sword fittings.

Throughout the following centuries jade was used for a wide variety of utensils such as cups, bowls, and vases. It was used with great success for small sculptures and many of these, particularly the figures of animals, are works of art of far more importance than their scale would suggest. During the Ch'ing Dynasty (1644-1911) the jade workers, like the porcelain makers, delighted in *tours-de-force* of intricacy and elaboration. Large pieces in the brightly colored and lustrous jadeite from Burma were made with the greatest technical proficiency into recent times.





PENDANT WITH TWO CONFRONTED BIRDS AND TWO ADDORSED DRAGONS

Late Chou Dynasty (1027-256 B.C.) Jade. 25/8" x 21/8". 35-88



PLAQUE, TIGER WITHIN A CIRCLE Late Chou Dynasty (1027-256 B.C.)

Jade. 21/8" diameter. 50-21

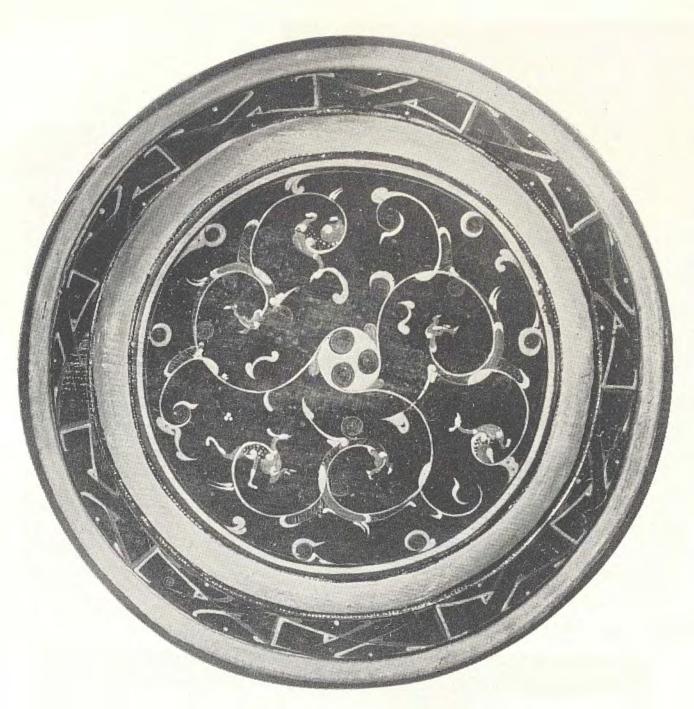


Left

PERFORATED DISC, type pi

Late Chou Dynasty (1027-256 B.C.) Jade. 6-9/16" diameter. 50-43

In the period between the fifth and the third centuries B.C., the jade carvings display a richness and elaboration like that on the bronzes inlaid with gold and silver. In their bold, rhythmic drawing, fine engraving, and low relief modeling, the jades of this period are among the best ever produced. The large pi illustrated in color (page 167) is a standard of excellence for this style.



ROUND Box (detail of lid)

Late Chou Dynasty (1027-256 B.C.) Polychrome lacquer on wood. 81/4" diameter x 4-9/16" high. 48-36/2



CUP WITH "EAR" HANDLES

Late Chou Dynasty (1027-256 B.C.) Polychrome lacquer on wood. 6-11/16" long x 5-5/16" wide. 48-36/5

Right

ROUND BOX WITH LID

Late Chou Dynasty (1027-256 B.C.)
Polychrome lacquer on wood, gilt-bronze mountings. 8-13/16" high x 81/8", greatest diameter. 48-36/1

There is reason to believe that lacquer was used in China as early as the late second millenium B.C. By the fifth to third century B.C. the craftsmen had perfected the technique of painting remarkably fluid designs with lacquer on a lacquer ground. The pieces here illustrated are from a group found in tombs at Ch'ang-sha, Hunan Province, southwest China.





BOTTLE WITH SPATULA, AND TWO HAIR-PIN ENDS (?)

Han Dynasty (206 B.C.-221 A.D.)
Gold granular work with turquoise inlays.
5/8"; 1-9/16"; 3/4" high (left to right). 34-33, 40-50, 34-32





CUP

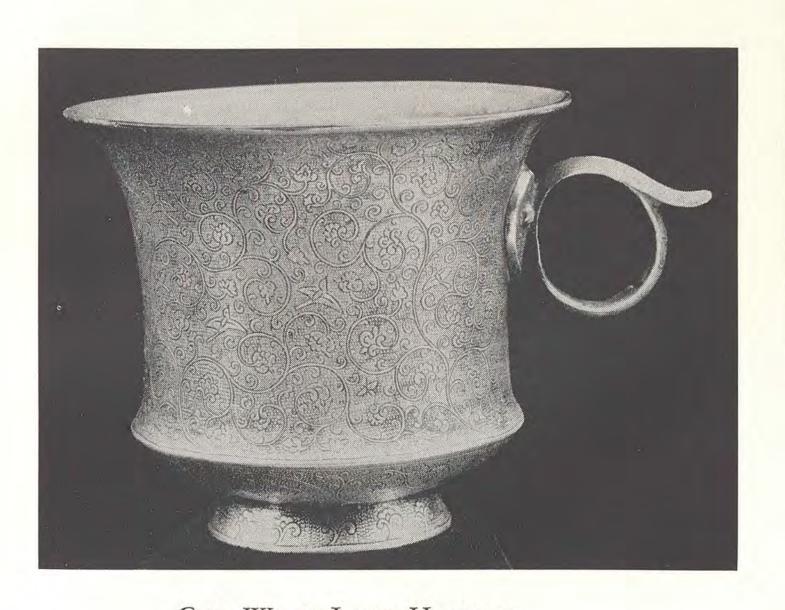
T'ang Dynasty (618-906) Silver, design in repoussé. 2½" diameter at lip; 1-13/16" high. 52-20



Left

BOWL (profile and interior)

T'ang Dynasty (618-906) Silver, designs in repoussé and engraving, parcel gilt. 63/8" diameter at lip, 2-7/16" high. 56-72



CUP WITH LOOP HANDLE

T'ang Dynasty (618-906)

Silver with engraved design.

23/4" diameter at lip, 23/8" high. 50-15

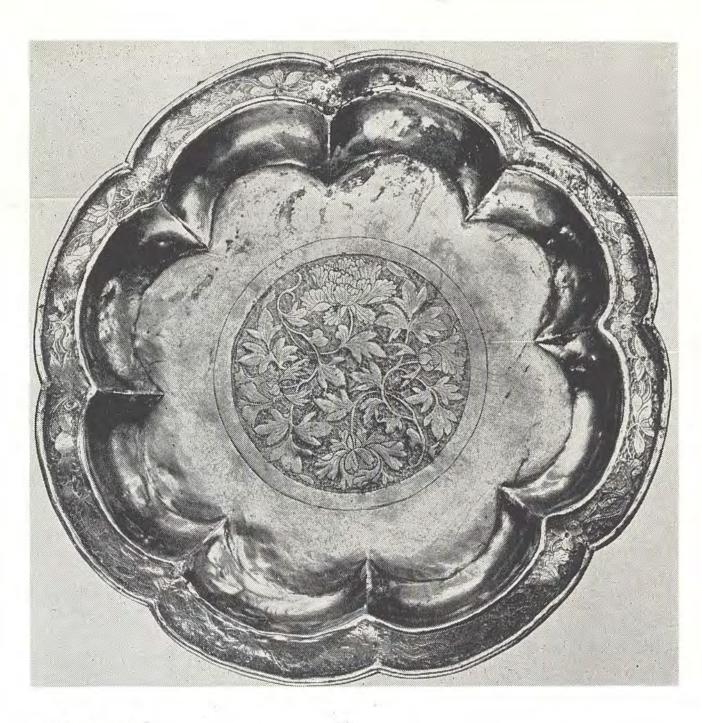


BOX IN FORM OF RECLINING RAM

T'ang Dynasty (618-906)

Silver, repoussé with engraved designs and parcel-gilt.

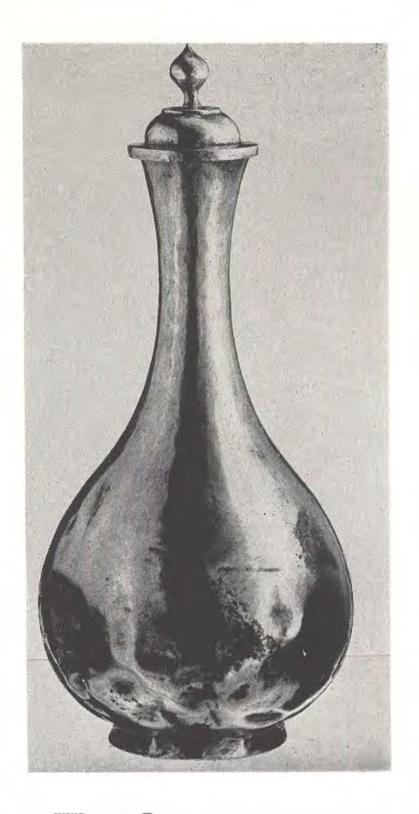
31/8" long, 21/4" wide. 50-10



PLATE

13th-14th century (Late Southern Sung, 1127-1279, to Yüan Dynasty, 1260-1368)

Silver with engraved design. 87/8" diameter. 35-124/4



FLASK WITH LID

13th-14th century (Late Southern Sung, 1127-1279, to Yüan Dynasty, 1260-1368)

Silver. 13³/₄" high, 5¹/₄" diameter. 35-124/1



Left

CASING SLAB OF TOMB OR OFFERING CHAMBER

Han Dynasty (206 B.C.-221 A.D.) Limestone. 40" x 24". 34-73

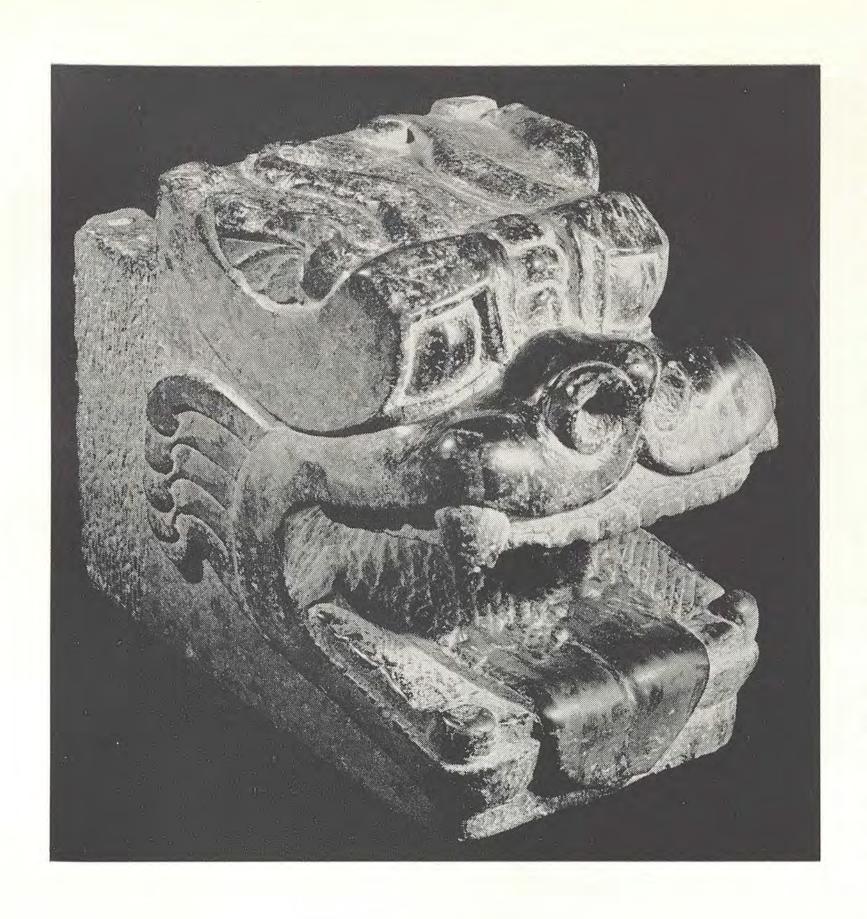
In the Han Dynasty, underground tomb chambers and offering shrines above-ground when made of stone were frequently decorated with low relief scenes in a wide variety of techniques. Here the relief is relatively high and the outline of the forms slightly rounded. These designs probably simulate wall paintings of the period.

Below

THE CHINESE SCULPTURE GALLERY

Most of the collection of stone sculpture is exhibited in this large gallery. It ranges in time from the Han Dynasty to the Tang. Sculpture of later centuries in wood and lacquer is exhibited in the Main Chinese Gallery.





Left

DRAGON HEAD (one of a pair)

Late Han Dynasty to Three Kingdoms, 3rd to 4th century A.D.

Limestone. 161/4" x 181/2". 34-95/2

This sculpture and its companion once served as counterweights for large gateposts, and the rectangular character of the design is perfectly calculated for this architectural purpose.

Below

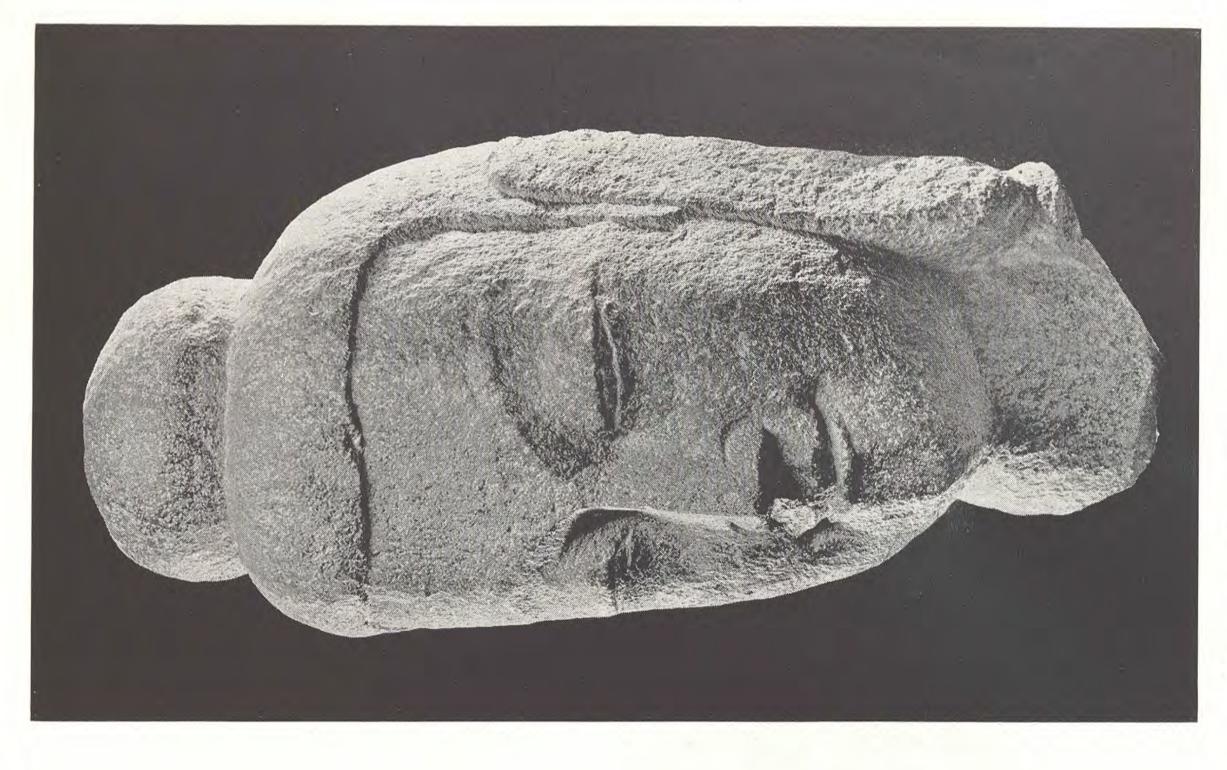
STRIDING CHIMERA (one of a pair)

Late Han Dynasty to Three Kingdoms, 3rd to 4th century A.D.

Limestone. 51½" x 69". 44-26/1

This pair of beasts once guarded the approach to a tomb. Although they are sculptured in the full round, there is a dominant linear quality. The Chinese have always excelled in bas-relief, whereas three-dimensional form was handled successfully only during relatively brief periods. Horned and winged creatures of this kind probably reflect influences from the Near and Middle East.



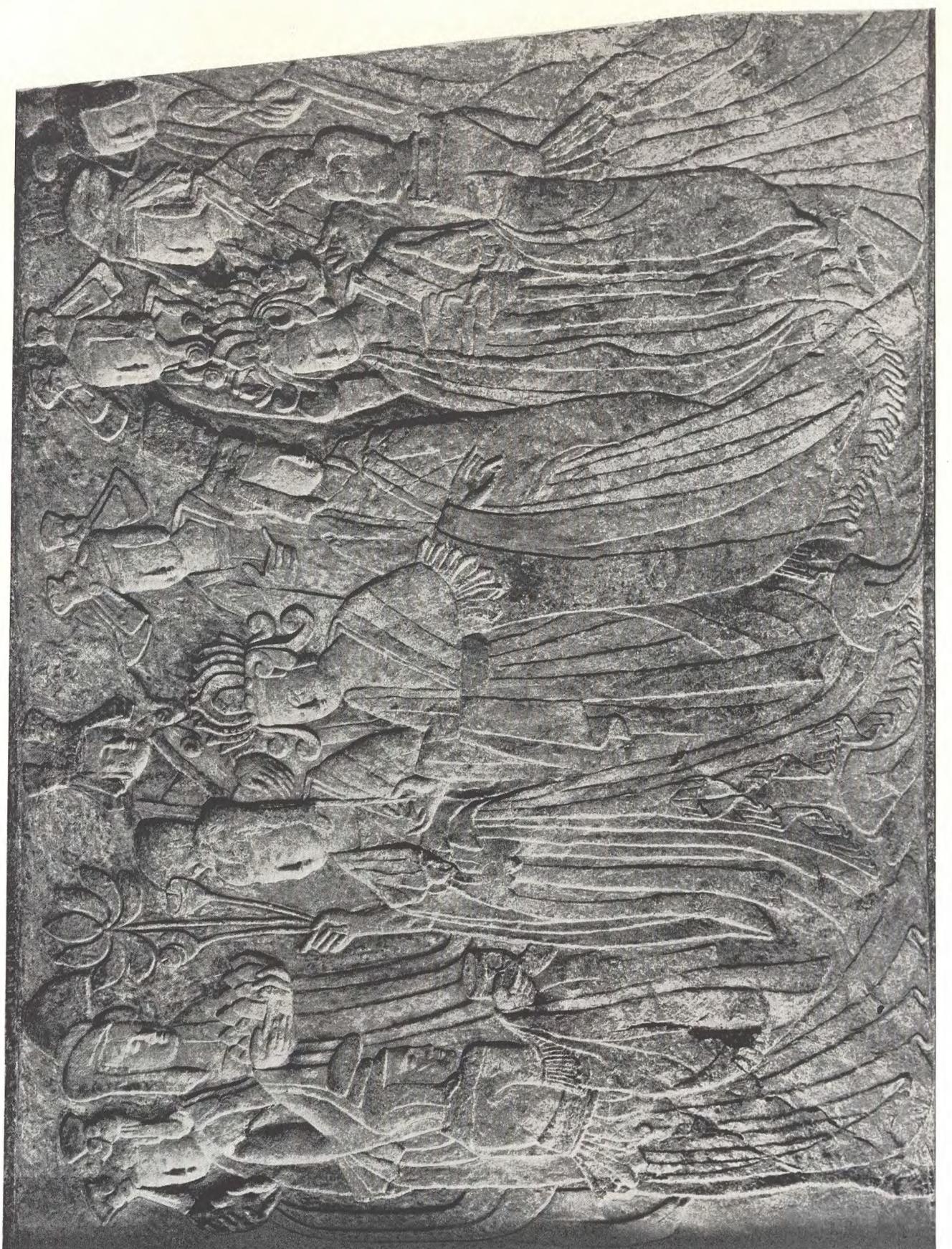


BUDDHIST STELE

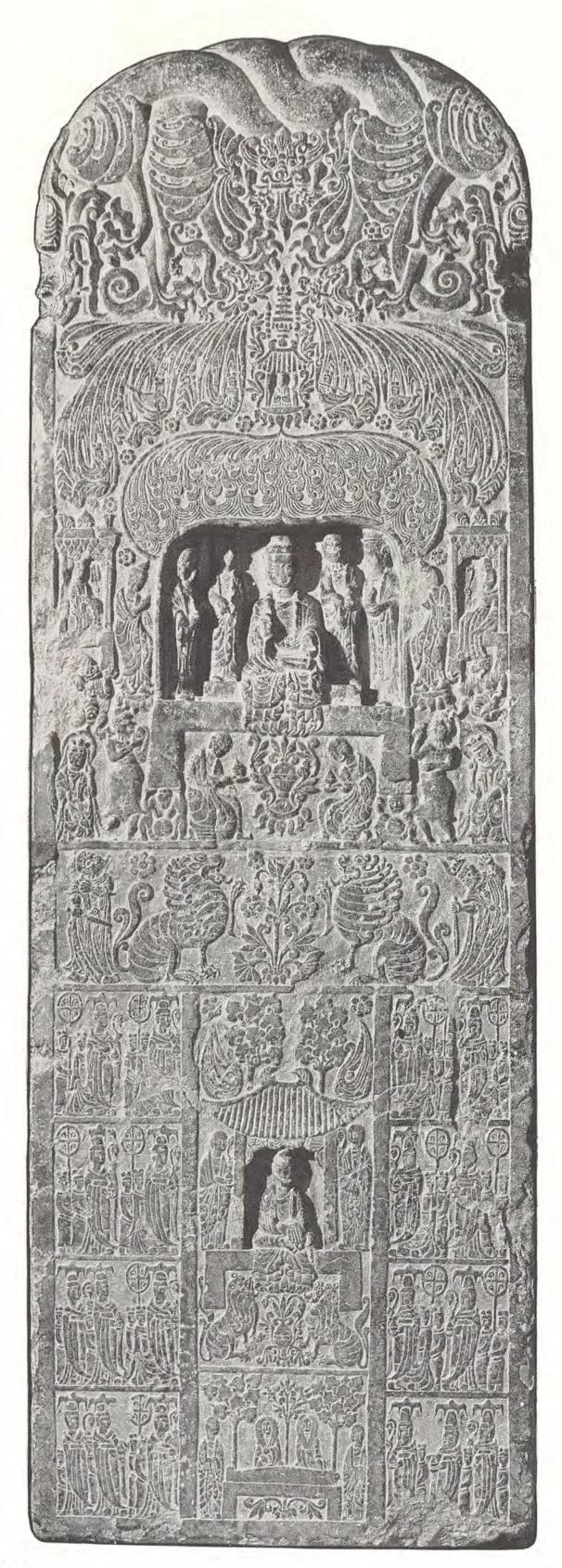
About 520-525. (Northern Wei Dynasty, 386-535) From the region of Sian, Shensi Province Sandstone. 2734" high. 25" wide at base. 51-27



Late 5th century A.D. (Northern Wei Dynasty, 386-535) From the Yün-kang Caves, Shansi Sandstone. 15" high. 31-83



THE EMPRESS AS DONOR WITH ATTENDANTS About 522 A.D. (Northern Wei Dynasty, 386-535)
Limestone with traces of color. From the Pin-yang Cave Chapel at Lung-mên, Honan. 6'4" x 9'1". 40-38



Left

BUDDHIST STELE

About 535-540. (Western Wei Dynasty, 535-554) From Jui-ch'eng Hsien, Shansi Province Limestone. 98" x 353/8". 37-27

After about 500 A.D., the style of Buddhist sculpture, originally imported from India via Afghanistan and Central Asia, absorbed much of the vital and native Chinese linear manner. From that time until about the middle of the sixth century there were produced some of the greatest archaic Buddhist monuments in Asia.

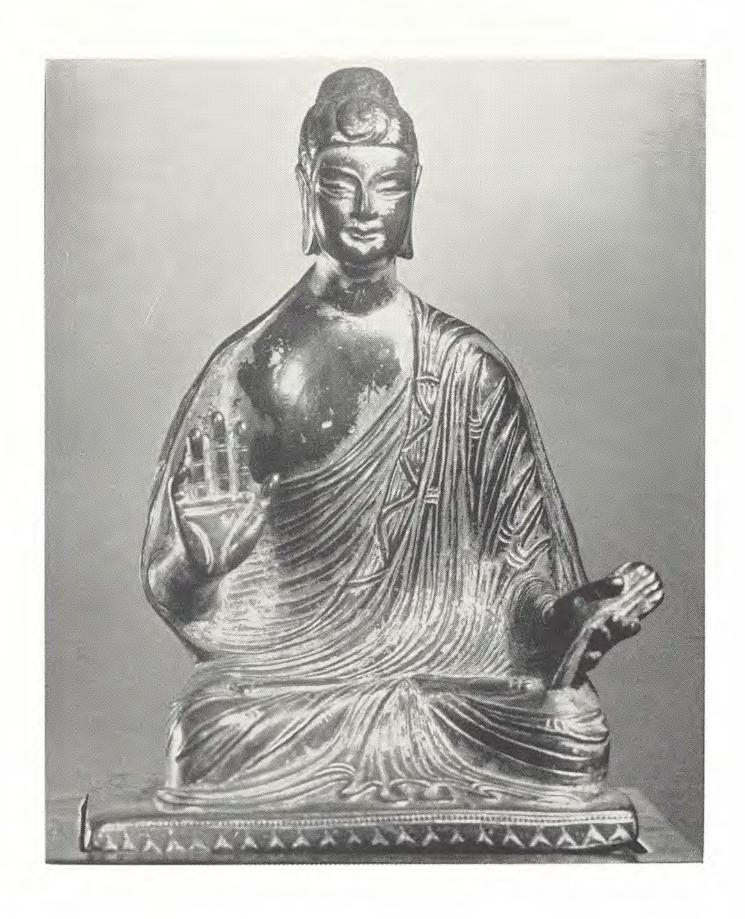
Below

SAKYAMUNI BUDDHA

Second half of the 5th century A.D. (Northern Wei Dynasty, 386-535)

Bronze with traces of gilding. 61/4" high. 31-137/29

The first important surge of Buddhist art came in the second half of the fifth century. The early images were based on Indian models modified by the styles of Gandhara and Central Asia. Details were often strangely stylized, as are the flame-like folds on the left arm of this image.



Right

BUDDHIST STELE

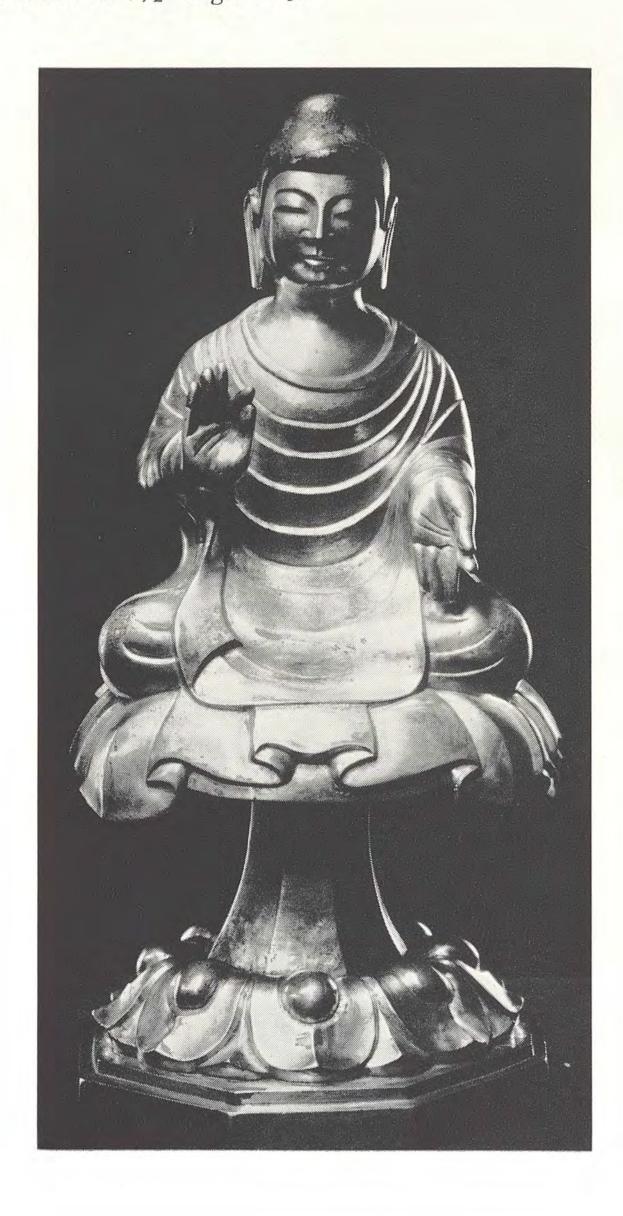
569 A.D. (Northern Ch'i Dynasty, 550-577) Limestone with color. 91½" high. 32-52

In 569 A.D. this stele was set up at a temple near Chang-tzu Hsien, Shansi Province, under the direction of a priest named Tao-lin. The abandonment of the old, linear style and the substitution of more fully modeled forms, especially the three main figures in high relief, show a new and more direct influence from the plastic art of India.

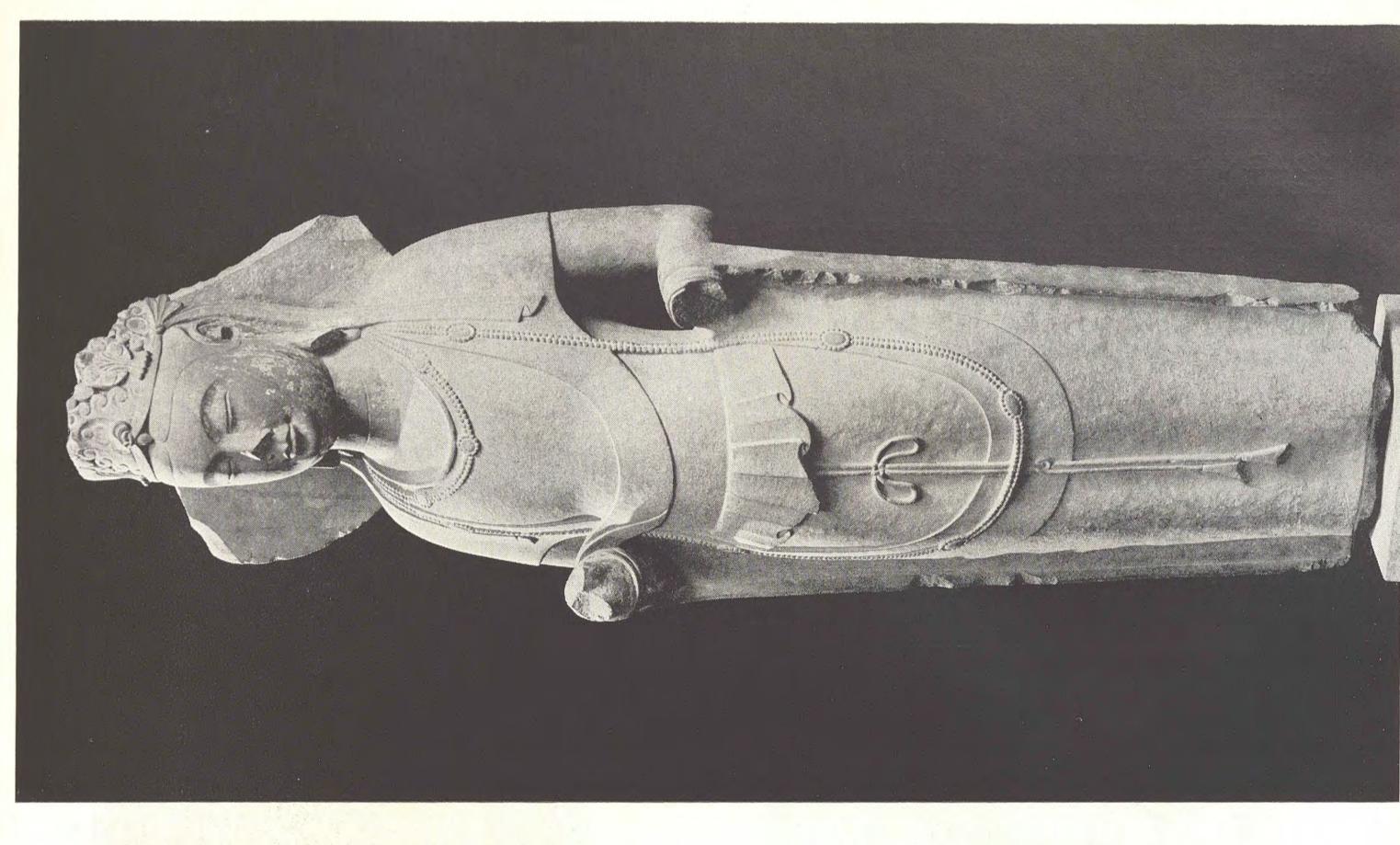
Below

SAKYAMUNI BUDDHA

Second half of the sixth century. (Northern Ch'i Dynasty, 550-577) Gilt bronze. 7½" high. 46-38









T'ang Dynasty (618-906) GUARDIAN LION

White marble with traces of polychrome. 1134" high. 46-85

It was during the seventh and eighth centuries that fully modeled, sculptured most successfully.

plastic form was

Right

KUAN YIN BODHISATTVA

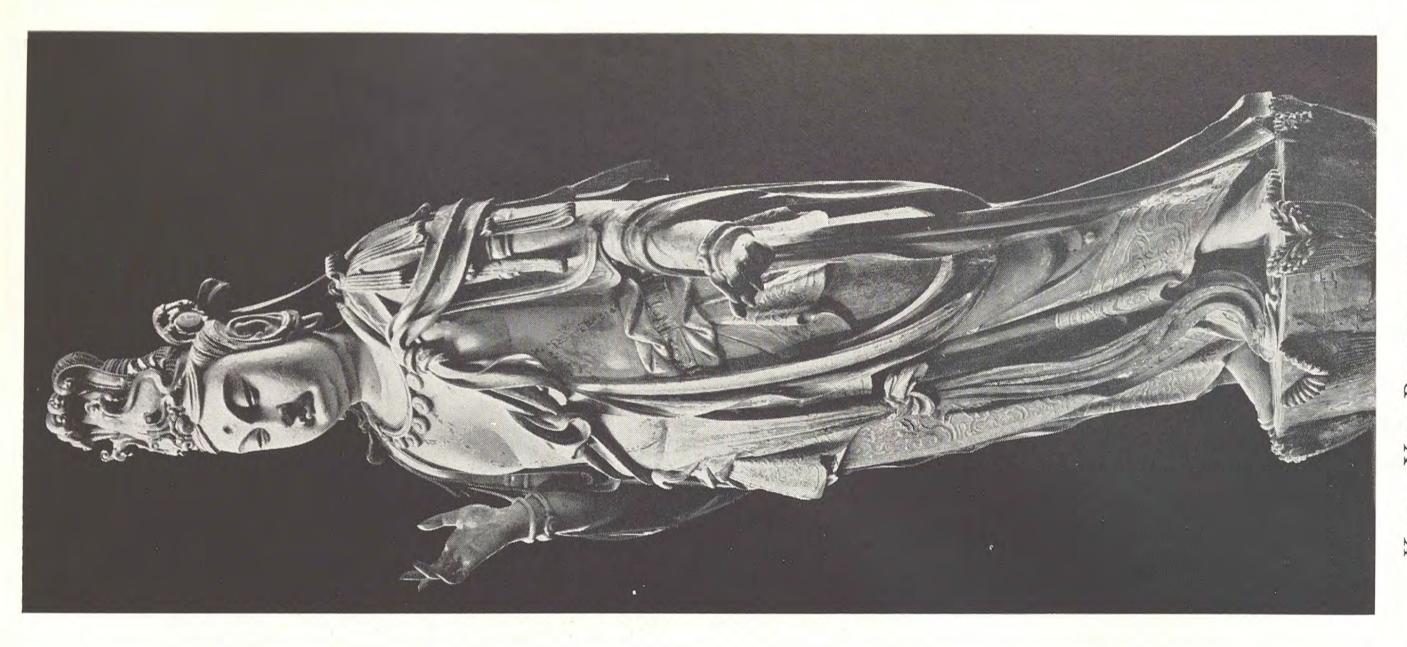
Sui Dynasty (581-618). Limestone with traces of color and gold. 52" high. 35-308



SHRINE FRONT

Early 7th century (T'ang Dynasty, 618-906) Limestone. 271/4" high. 37-17

Originally this stone formed the front of a small rectangular shrine containing images of the Buddhist high gods. The writhing dragons, lions, and muscular guardians are intended as protectors of the shrine, while the angels playing musical instruments and the dancer above the door represent the delights of paradise.





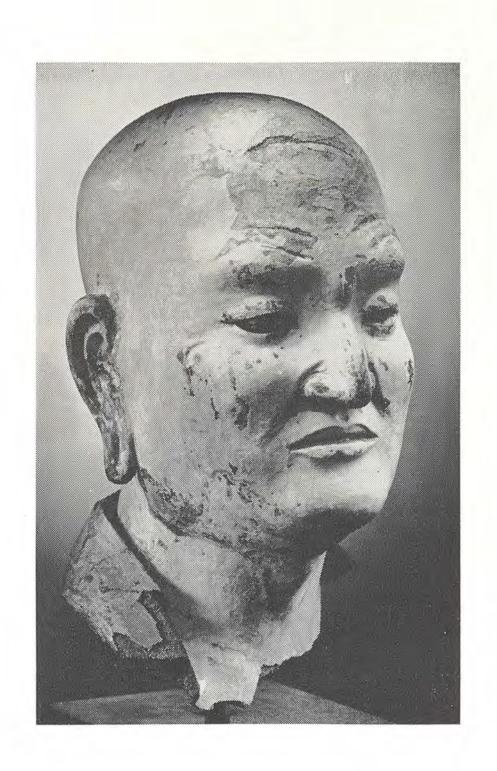
KUAN YIN BODHISATTVA 13th century (Chin, 1115-1234, to Early Yüan Dynasty, 1260-1367) Polychromed wood. 7'11" high. 34-10

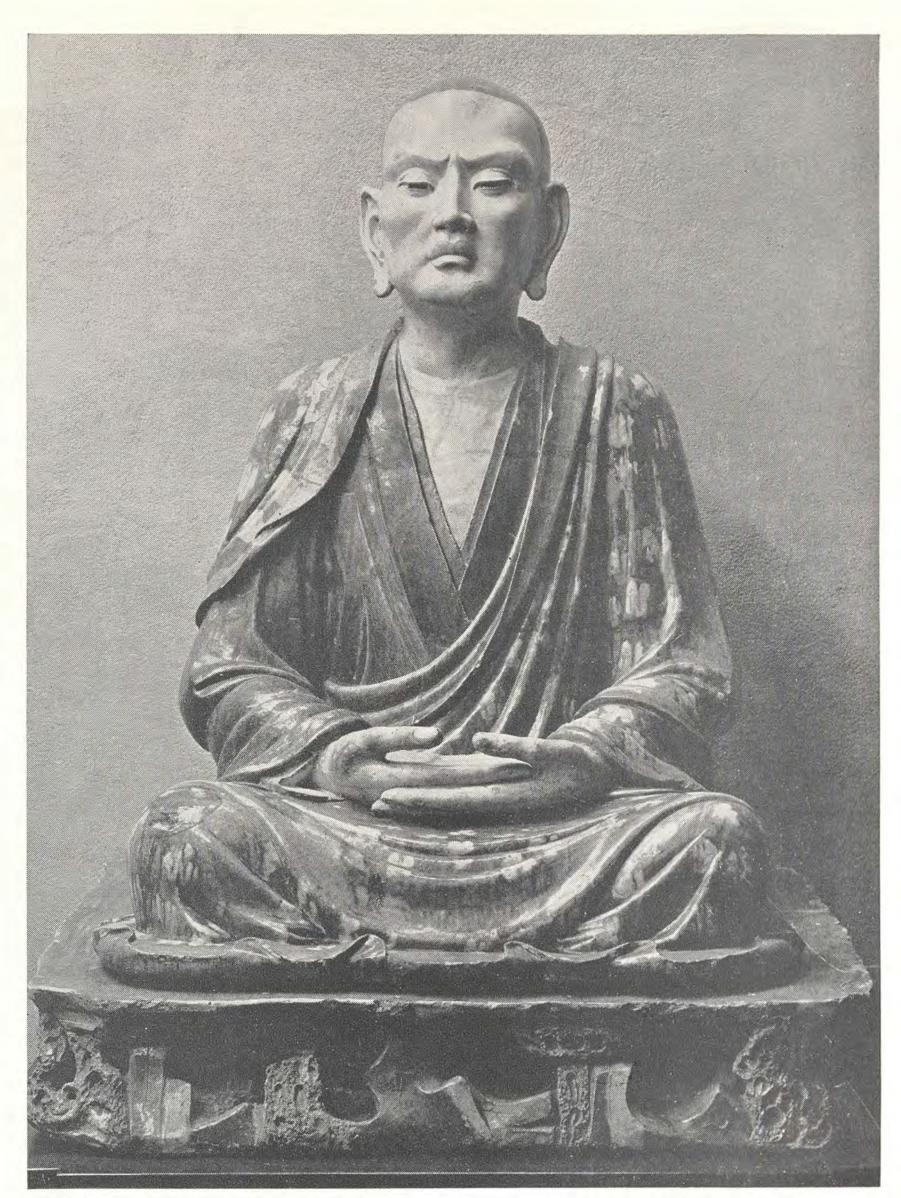
Right

LOHAN

10th to 12th century (Liao-Chin Dynasties, 907-1234) Pottery, three-color glazed. 40" high. 34-6

From the tenth through the thirteenth century a very energetic school of popular Buddhism flourished in north China under the two Tartar dynasties of Liao and Chin. Particularly in Shansi Province, numerous temples were built and lavishly furnished with wall-paintings and polychromed sculpture of wood or clay. In sculpture the images of the gods are far more naturalistic than in former centuries, and in the wood sculpture especially, the flying scarves and intricate drapery with deep-cut folds and high ridges produce a strongly dramatic effect (see wood figures on the left). This pottery Lohan is characteristic of the trend toward naturalism of the period. It comes from a famous set found south of Peking, and companion pieces may be seen in the museums of Boston, Philadelphia, and New York.





Left

HEAD OF A LOHAN

10th to 12th century (Liao-Chin Dynasties, 907-1234) Polychromed dry-lacquer. 12" high. 31-84

In the dry-lacquer technique the figure is first sculptured in clay; then it is covered over with many layers of hemp cloth soaked in lacquer which, when dry, forms a tough, durable material. The clay core is dug out, and the exterior of the hollow figure is finished with gesso and painted. The dry-lacquer method was used at least as early as the sixth century in the making of images, and was well suited to the naturalistic modeling of the tenth to twelfth centuries.



SARCOPHAGUS (detail, The Filial Son, Tung Yung)

greatest height. 33-1543/1-3 About 525 A.D. (Northern Wei Dynasty, 386-535) Limestone, engraved with scenes of filial piety. From a set of two sides and one end. 7'4" total length, 241/2"

Chinese Painting

In presenting something of the vast panorama of Chinese painting, the collection begins with a group of decorated lacquer vessels (5th to 3rd century B.C.). Semi-abstract designs predominate, but there are details of animated and beautifully stylized animals and birds that hint of a lively painting style flourishing in the first few centuries before the Christian era. During the Han Dynasty (206 B.C. to 221 A.D.) painting was primarily an art of wall decoration. Much of the style and content of these lost compositions can be reconstructed from such secondary material in the collection as tomb-casing tiles with mold-pressed designs, and painted pottery showing birds, animals, human figures, and trees.

By the sixth century A.D., painting had proceeded far along the road toward the representation of figures engaged in action within a landscape setting. Illustrations of stories of filial piety engraved on the sides of the Stone Sarcophagus (about 525 B.C.) show tall, elegant figures in rocky landscapes where willows, ginkgoes, pines, and catalpa trees sway in a breeze that sends birds and clouds scudding across the sky.

During the T'ang Dynasty (618-906) figure painting, both secular and religious, was dominant. There are some scrolls that may be as old as the T'ang Dynasty or may be relatively faithful replicas of later, but not too much later, times and convey much of the style of this figure painting. Examples of scrolls of this kind are PALACE LADIES TUNING THE LUTE AND DRINKING TEA and THE EIGHT OFFI-CIALS. In the first one, elements of the setting are simple, while in the other all background elements are eliminated. Both of these manners, once established, continued throughout the centuries. Later examples in the collection are a scroll of Taoist theme showing the incarnations of Lao-tzu by Wang Li-yung of the mid-twelfth century; SCHOLARS IN A GARDEN by Yu Ch'iu of the sixteenth century; and FIVE FORMS OF KUAN-YIN by Ting Yün-p'êng of the seventeenth century.

Buddhist painting, particularly in the form of great frescoes, was also perfected in the T'ang Dynasty, notably during the eighth century. As with the secular figure painting, the style became standard, and, with normal variations and ever lessening vitality, continued well into the fourteenth century. A remarkable fresco of KUAN-YIN in the collection may be of the tenth century and reflects late T'ang style.

From its beginning in the T'ang Dynasty, landscape painting came into full power during the tenth century. Some early paintings in the collection give an idea of the kind of landscape done by the leading masters of the late tenth and early eleventh centuries. Both a scroll attributed to Hsü Tao-ning, FISHING IN A MOUNTAIN STREAM, and another attributed to Li Ch'êng, BUDDHIST TEMPLE IN THE HILLS, show towering peaks and wonderfully drawn bare trees done in a rich tonal range of ink. The human figures and architecture are explicit, and there is a quality of classic restraint and emotional balance.

In the twelfth and thirteenth centuries a very different landscape style evolved, of which the scroll by Hsia Kuei, VIEWS FROM A THATCHED COTTAGE, is an excellent example. Detail is abandoned in favor of a broad, impressionistic treatment, and the austere grandeur of the early masters has given place to a gentle nostalgia. A beautiful landscape in color by Shêng Mou shows a characteristic style of the following fourteenth century in which the full and detailed compositions and brush-work of the tenth and eleventh centuries were revitalized. Also in the fourteenth century a number of masters specialized in painting bamboo, and the scroll by Li K'an in the collection is an outstanding example.

The wide variety of styles and schools that flourished during the Ming (1368-1644) and Ch'ing (1644-1911) dynasties make a subject too complex for this brief account. The collection is relatively strong in works from the fifteenth through the seventeenth century with such leading masters as Chou Ch'ên, Shên Chou, Wên Chêng-ming, Lu Chih, and Tung Ch'i-ch'ang, among many others, being represented, some by several examples. In the last years of the Ming and the beginning of the Ch'ing Dynasty, a number of artists of marked individuality brought to Chinese painting new styles and attitudes towards the world, as may be seen in the somber landscape of Kung Hsien.





Above

TUNING THE LUTE AND DRINKING TEA

Attributed to Chou Fang, flourished about 780-810 A.D. T'ang Dynasty, 618-906 Ink and color on silk. 295/8" long, 11" high. 32-159/1

The T'ang artists so excelled in figure compositions that their style became the standard throughout the history of Chinese painting. Famous compositions were often re-created in later centuries, and this scroll may have been done in the tenth century following a theme and the style of Chou Fang.



THE EIGHT OFFICIALS (details)

Attributed to Ch'ên Hung, flourished about 730 A.D. T'ang Dynasty, 618-906 Ink and color on silk. 32%" long, 97%" high. 49-40 Originally the painting showed eight officials, but only six remain today. Like the painting attributed to Chou Fang above, it may have been done in the tenth century.



Two Bodhisattvas Burning Incense Artist unknown, 11th to 12th century (Liao-Chin Dynasties, 907-1234) Ink and color on clay (fresco secco). 69" x 35". 50-64A Gift of C. T. Loo



KUAN YIN BODHISATTVA

10th century (?) (Liao Dynasty, 907-1125 A.D.)

Ink and color on clay (fresco secco). 69" x 35". 50-64B

Gift of C. T. Loo

This fresco was discovered underneath the one on the left. Certain areas have been restored, notably the proper left shoulder and upper arm.



SKETCHES ON THE BACK OF A SUTRA (detail)
Sketches, 10th century (Tang Dynasty 618-906); Sutra, 6th century.
Recovered from the Buddhist cave chapels of Tun-huang, Kansu Province.
Ink on paper. 55½" long, 10¾" high. 51-78



FISHING IN A MOUNTAIN STREAM (detail)

Traditionally attributed to Hsü Tao-ning, active about 1000 A.D. (Northern Sung Dynasty 960-1127)
Ink on silk. 82" long, 19" high. 33-1559

manner in which they painted. The landscapes are lucid, explicit, and descriptive, though often broadly painted. The season relatively broad line and the rock formations are modeled with numerous brush The peaks, gorges, and mountain ranges fill the picture so that the effect is one of almost overpowering grandeur of scale. Technical-The great classic school of Chinese landscape painting developed during the tenth and eleventh centuries. We know very little about the individual styles of the early masters, but there seems to be a rather secure tradition, at least, of the general winter, when the atmosphere is clear and cold and the trees are bare. ly, the mountain shapes are outlined with a most frequently depicted is late autumn or strokes in a wide tonal range.

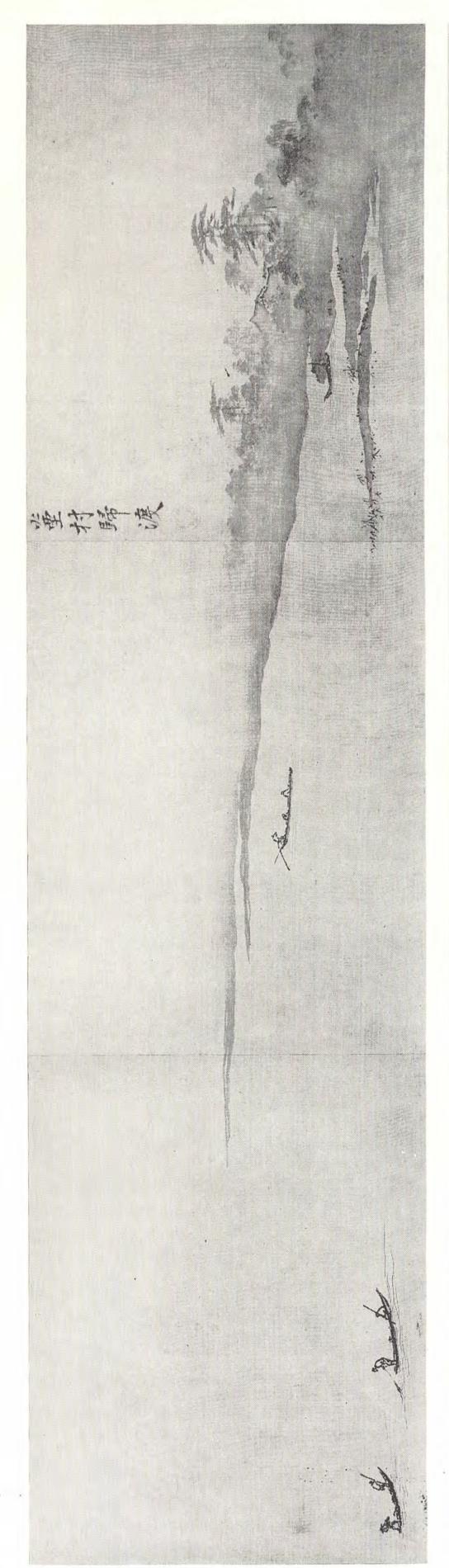


BUDDHIST TEMPLE IN THE HILLS AFTER RAIN

Traditionally attributed to Li Ch'êng, active about 940-967 A.D.

(Northern Sung, 960-1127)

Ink and slight color on silk. 44" high, 22" wide. 47-71





VIEWS FROM A THATCHED COTTAGE (details)

Hsia Kuei, active about 1180-1230 A.D. (Southern Sung Dynasty, 1127-1279) Ink on silk. 7'63/4" long, 11" high. 32-159/2

It was in the highly developed monochrome ink landscape that the Chinese most completely expressed their devotion to nature. Hsia Kuei, one of the greatest of the Southern Sung artists, was noted for his mist-drenched landscapes in which large areas of unpainted silk suggested limitless space. The writing on this scroll gives titles to each scene and is traditionally attributed to the Sung Emperor Li Tsung (reigned 1225-1264). In contrast to the early landscapes, those of the twelfth and thirteenth century in this style are more concerned with atmospheric effects, are more general and less explicit. The tonal values are simplified, the compositions are boldly assymetrical, and the emotional impact is consequently more immediate.

Right

THE RED CLIFF

Li Sung, active about 1190-1230 A.D. (Southern Sung Dynasty, 1127-1279)

Ink and slight color on silk. $9\frac{3}{4}$ " x $10\frac{1}{4}$ ". 49-79

Below

FIGHTING BIRDS ON A FLOWERING BRANCH

Artist unknown, early 12th century (Northern Sung Dynasty, 960-1127)

Ink and color on silk. 9-3/16" x 10½". 49-13

Such intimate nature studies, done in a fine, meticulous style, were much favored by the Northern Sung Emperor Hui-tsung and the Painting Academy.







Chiang Ts'an, active first half of the 12th century (Late Northern to early Southern Sung Dynasty) VERDANT MOUNTAINS (detail)

Ink and slight color on silk. 9'81/2" long, 123/4" high. 53-49

Elements of the style are the dense foliage of the trees with Ts'an carried on into the twelfth century the style of two great artists of rich tonal values and the profuse use of dots to suggest low-growing vegetation. century, Tung Yüan and Chü-jan. Chiang

the late tenth



CHAO YÜ'S PACIFICATION OF THE BARBARIANS SOUTH OF LU (detail)

Artist unknown, 12th century A.D. (Late Northern to early Ink and color on silk. 11'2" long, 151/2" high. 58-10 Southern Sung Dynasty

an excuse for In many illustrations of stories or historical events, the theme is little more than this scroll. scenes, both of which are found in panoramic landscape or for genre



Above

BIRDS, THORNS, AND BAMBOO

Chang Yên-fu, active first half of the 14th century (Yüan Dynasty, 1260-1368)

Ink on paper. 25" x 20". 49-19

The artist was a Taoist monk living in Peking. This painting was made on the occasion when several friends visited him in a Taoist temple. Among them was the famous artist, Shêng Mou (see painting on the right) for whom he painted the picture. Another of the party wrote an inscription describing the occasion, and other friends added poems. From the Yüan Dynasty on, it became increasingly popular to add poems to paintings, in this way combining the arts of painting, poetry, and calligraphy.

Below

PLEASANT RETREAT IN THE SUMMER HILLS

Shêng Mou (Shêng Tzu-chao), active first half of the 14th century (Yüan Dynasty, 1260-1368)

Ink and color on silk. 473/4" x 223/4". 35-173

The hundred years of the Yüan Dynasty were one of the greatest periods of Chinese painting. Several of the leading masters, Shêng Mou among them, revived the full, detailed compositions of the tenth and eleventh centuries, to which they added a new richness of brushwork.





BAMBOO (two details)

Li K'an, active about 1260-1310 A.D. (Yüan Dynasty, 1260-1368) Ink on paper. 18'1" long, 143/4" wide. 48-16 The painting of bamboo in ink is a special branch of Chinese art. Many artists have devoted their entire efforts to depicting the bamboo in its countless varieties and in all its different aspects of growth and changing weather. Li K'an is one of the most celebrated of all the bamboo painters. His intense observation and intimate knowledge of the plant, coupled with his great skill as an artist, permitted him to paint bamboo accurately with great directness and spontaneity.





CYPRESS AND WEATHERED ROCKS

Wên Chêng-ming, 1470-1559 (Ming Dynasty, 1368-1644) Ink on paper. 191/4" long, 101/4" wide. 46-48 Wên Chêng-ming was not only an artist of great ability, but was also an accomplished poet and a calligrapher of the highest standing. He represents in all ways the Chinese ideal of a cultivated gentleman. This picture was painted toward the close of the artist's life, when he was eighy-one years of age.



MOUNTAIN LANDSCAPE

Shên Chou, 1427-1509 (Ming Dynasty, 1368-1644) Ink on paper. 23³/₄" long, 15¹/₄" wide. 46-51 Shên Chou was one of the four leading painters of the Ming Dynasty. Few artists have equalled the vitality of Shên Chou's brushwork or the rich tonalities of his ink. Since he was a scholar and a good calligrapher, he frequently augmented his paintings, as here, with short poems expressing the theme.



THE NORTH SEA (detail)

Chou Ch'ên, active about 1500-1534 (Ming Dynasty, 1368-1644) Ink and slight color on silk. 531/4" long, 11-3/16" wide. 58-55

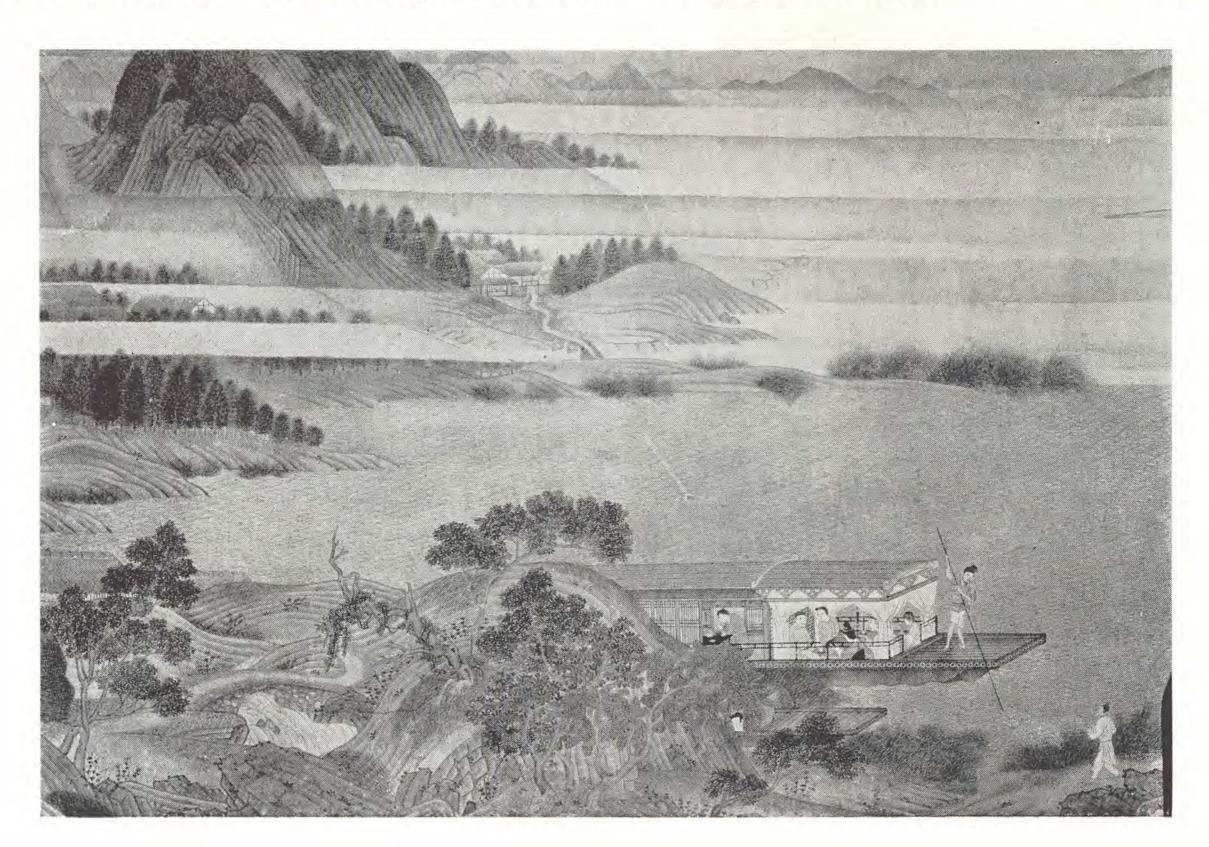
Chou Ch'ên was one of the best of the Ming Dynasty artists who followed the style of certain Southern Sung painters. In his refined brushwork, his excellent drawing and rather complex compositions, Chou Ch'ên continued the tradition of such artists as Li T'ang and Liu Sung-nien, of the late twelfth and early thirteenth centuries. In this scroll, Chou Ch'ên's skillful treatment of the storm-driven waves reveals him as a master of real importance.

Below

SAYING FAREWELL AT HSUN-YANG (detail)

Ch'iu Ying, active about 1522-1560 (Ming Dynasty, 1368-1644)
Full color on paper (blue-and-green style). 13'13/4" long, 131/4" high. 46-50

Ch'iu Ying was the most famous Ming Dynasty artist who worked in a fine and detailed manner. Here, since the theme illustrates a poem of the early ninth century, the artist has used a studiedly archaistic style.

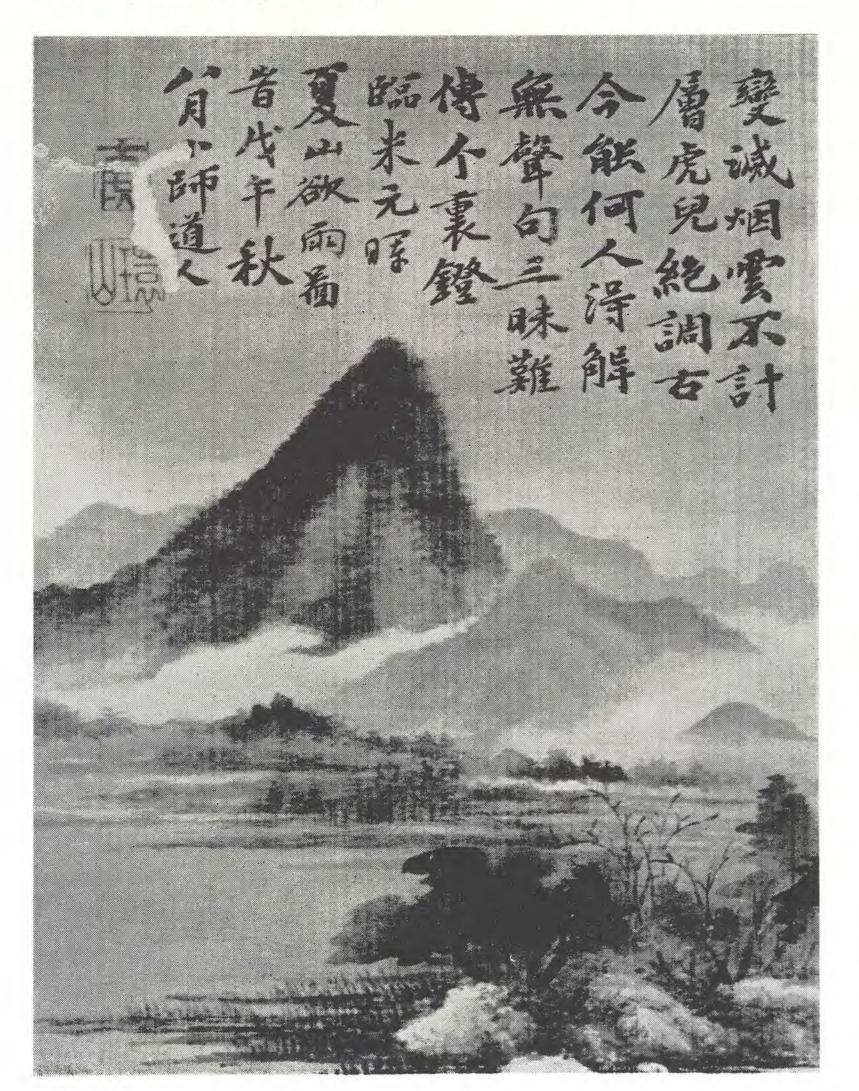




LANDSCAPE (detail)

Kung Hsien, active about 1656-1682 (Ch'ing Dynasty, 1644-1911) Ink on paper. 31'10" long, 101/2" wide. 48-44

In the latter part of the seventeenth century, after the fall of the Ming Dynasty and the establishment of the Ch'ing Dynasty under the alien Manchus, there were many painters of marked individuality who followed no school but developed their art along personal and often experimental lines. Kung Hsien was one such individualist of a group living at Nanking. His strange landscapes are always somber and lonely, with dark trees, bare hills and flat expanses of water woven together in tonal patterns of great beauty.



Left

LANDSCAPE IN THE STYLE OF MI FEI

Fang Shih-shu, 1692 to after 1751 (Ch'ing Dynasty, 1644-1911) Ink on silk. 9" x 7". 51-4

In the seventeenth and eighteenth centuries, it became increasingly popular among artists to paint in the style of one of the great masters of the past, and to interpret his manner. The horizontal brushstrokes in this painting follow the style of an eleventh century artist, Mi Fei.



CHINESE CERAMICS

The Chinese have excelled all other peoples of the world in making ceramics. In the third to second millenium B.C. the large, well-molded jars painted with sweeping spirals and geometric designs rival the best neolithic pottery of the ancient Near East. By the middle of the second millenium B.C. there was made in northeastern China a neolithic pottery turned on the wheel, some of it no more than a millimeter in thickness, and with a highly polished surface. A thin, dense stoneware with traces of glaze, which may well be fortuitous, has been found at the late second millenium B.C. Shang Dynasty site of An-yang. A jar with cover in the style of the bronze vessels, reportedly found at Chin-ts'un and now in the Gallery collection, dates from the fifth to the third century B.C. and has a smooth and well controlled, all-over olive-brown glaze.

Left

HOUSE MODEL

First century A.D. (Han Dynasty, 206 B.C.-221 A.D.) Painted pottery. 52" high. 33-521

Features of special interest are the bracketing system which supports the broad eaves, and the trees with birds in the branches painted on the walls of the ground story.

Below

TOWER MODEL WITH FIGURES

Han Dynasty (206 B.C.-221 A.D.)

Pottery with green glaze, iridescent from burial. 34½" high. 34-206

This tower is from a group of 21 pieces found at one site in northwestern Honan Province.

Right, page 207:

VASE WITH MOULDED AND APPLIQUÉD

DECORATION

Second half of the 6th century (probably Northern Ch'i Dynasty, 550-577)

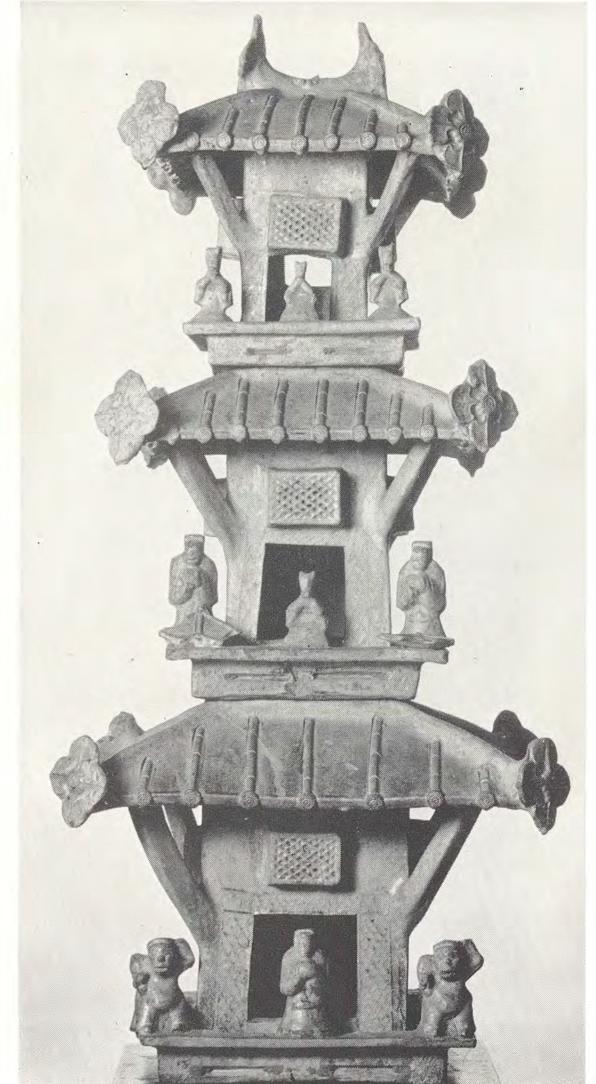
Stoneware with olive-green glaze. 201/2" high. 40-3/3

Lower right, page 207:

JAR

T'ang Dynasty (618-906)

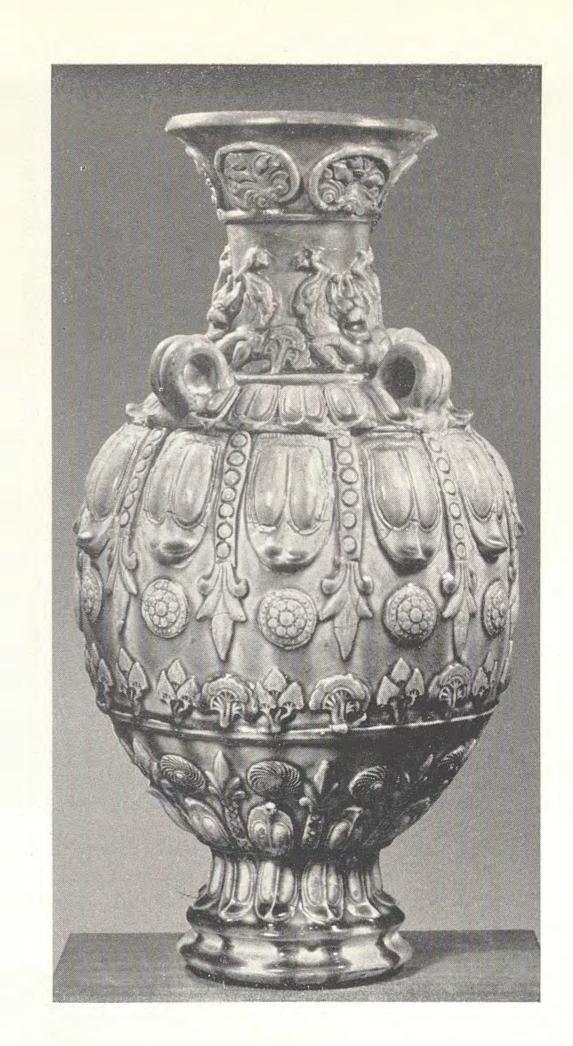
Pottery with "three-color" glaze. 12" high. 52-19

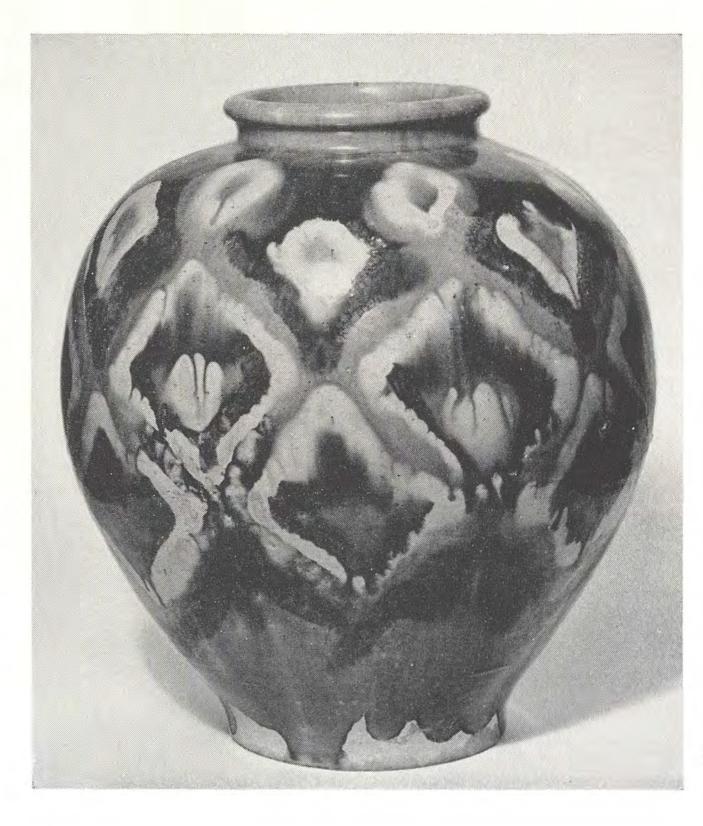


From the Han Dynasty (206 B.C.-221 A.D.) on, the ceramic wares of China increase in a bewildering variety of shapes, ornamentation, and use. A large proportion of the ceramic pieces preserved from the first thousand years of the Christian era was made for burial purposes. This group includes not only the well-known tomb figures, like the two imposing architectural models, the horses and camels of the T'ang Dynasty, and all the varied figurines, but also bowls, plates, cups, and jars not intended for use by the living. In the T'ang Dynasty, from the seventh through the ninth centuries, this mortuary pottery was frequently handsomely decorated with engraving or molded and applied designs and with yellow, green, and blue coloring under a transparent lead glaze. The tomb pieces are generally made of low-fired pottery or stoneware, but for daily use there were beautiful wares of high-fired porcelaneous ware, such as the finely shaped bsing ware with its soft, white glaze, or the famous yüeh ware with exquisite engraving and carving under an olive green glaze.

By the ninth and tenth centuries, finely potted, high-fired porcelain, or porcelaneous wares, were produced in numerous kilns all over China, and by the time of the Northern Sung Dynasty (960-1127) Chinese potters were producing some of the best porcelains the world has known. In addition to the rare wares made for the Imperial court, with their thick glazes in shades of soft blue, brown, gray, and tan, there were many excellent commercial wares: ting, with a cream-white glaze and designs carved or pressed in the paste; ying-ch'ing, decorated in the same manner, but with a glassy glaze of palest blue; the wide range of tz'u-chou wares, boldly decorated with painting in brownish-black, with carved or finely engraved slip, and sometimes covered with a pale green glaze; chien ware with black glaze mottled and streaked in tan, brown, and blue; and lung-ch'üan, the greatest of the celadons, with its thick, lustrous green glaze.

By the fourteenth century, the time of Marco Polo in China, the kilns, especially those at Ching-tê-chên in Kiangsi, were producing the high-fired, translucent porcelain that made China famous throughout Europe from the sixteenth century on. Throughout the Ming and Ch'ing dynasties, from the fifteenth through the eighteenth centuries, China produced in unimaginable quantities those decorated porcelains that are standards of ceramic perfection.







Left

PALACE LADIES PLAYING POLO

7th century A.D.
(T'ang Dynasty, 618-906)
Unglazed pottery, with traces of pigment. 13" long, 10" high (average).
Gift of Miss Katherine Harvey
48-31/1-4

Below

GROUP OF TOMB FIGURES

T'ang Dynasty (618-906)
Pottery with "three-color" glaze. 15½", 15¾" (central figure), 15½" high. 49-22/1, 39-27, 49-22/2

During the Tang Dynasty, particularly in the late seventh and eighth centuries, the tomb figures were most elaborate, and the best of them rank very high as ceramic sculpture. They are also of great interest in showing the costumes and physical types of the period.



Right

PLATE

Northern Sung Dynasty (960-1127)

Ting ware with carved design of peony. 10½"

diameter. 33-7/11

The best quality of *ting* has, like this example, a creamy-white glaze and the design carved in the paste.



Bowl

Northern Sung Dynasty (960-1127) Ying-ch'ing ware with carved design. 7" diameter. 33-7/14

Both ting and ying-ch'ing wares may have designs that are either cut or molded. Ying-ch'ing is more translucent than ting and has a pale blue, glassy glaze.



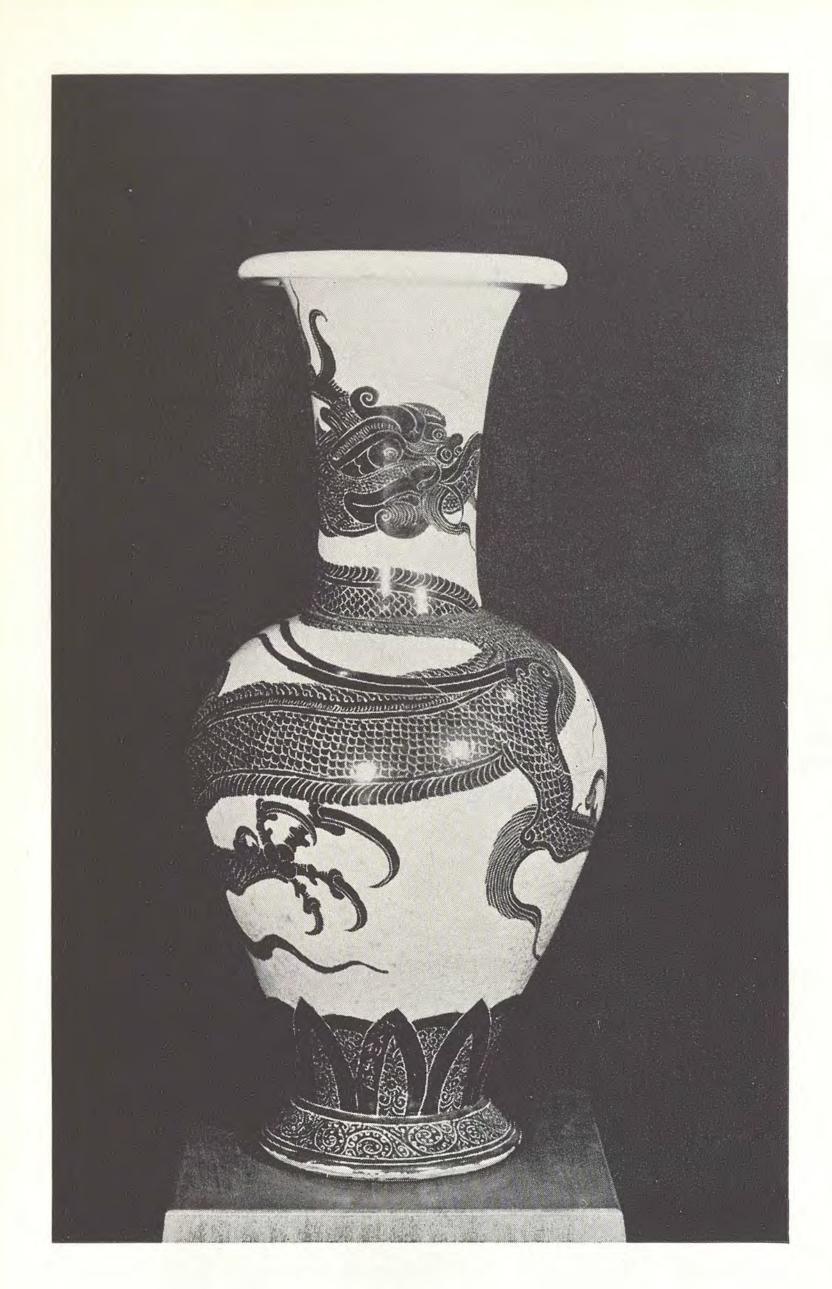
Lower right

JAR

Northern Sung Dynasty (960-1127) Chien ware with dark brown glaze. 10½" high. 40-53









Left

VASE (and drawing of dragon decoration)

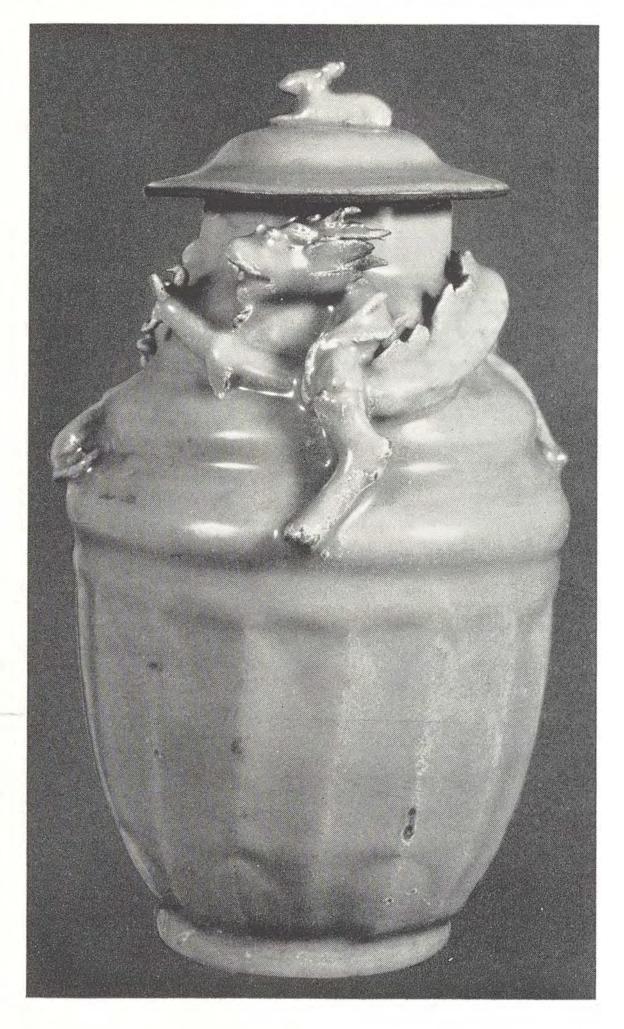
Northern Sung Dynasty (960-1127) Tz'u-chou ware, decoration in engraved slip. 223/8" high. 35-116

The vase is signed on one of the petals at the base, Hua-p'ing Liu-chia Tsao, "Flower-vase made by the Liu Family."

Below

JAR WITH COVER

Sung Dynasty (960-1279) Lung-ch'üan ware. 95/8" high. 33-7/21



Right

VASE, type mei-p'ing (one of a matched pair)

Hsüan-tê era, 1426-1435 (Ming Dynasty, 1368-1644) Porcelain with blue-and-white decoration, four-character reign mark on shoulder. 213/4" high. 40-45

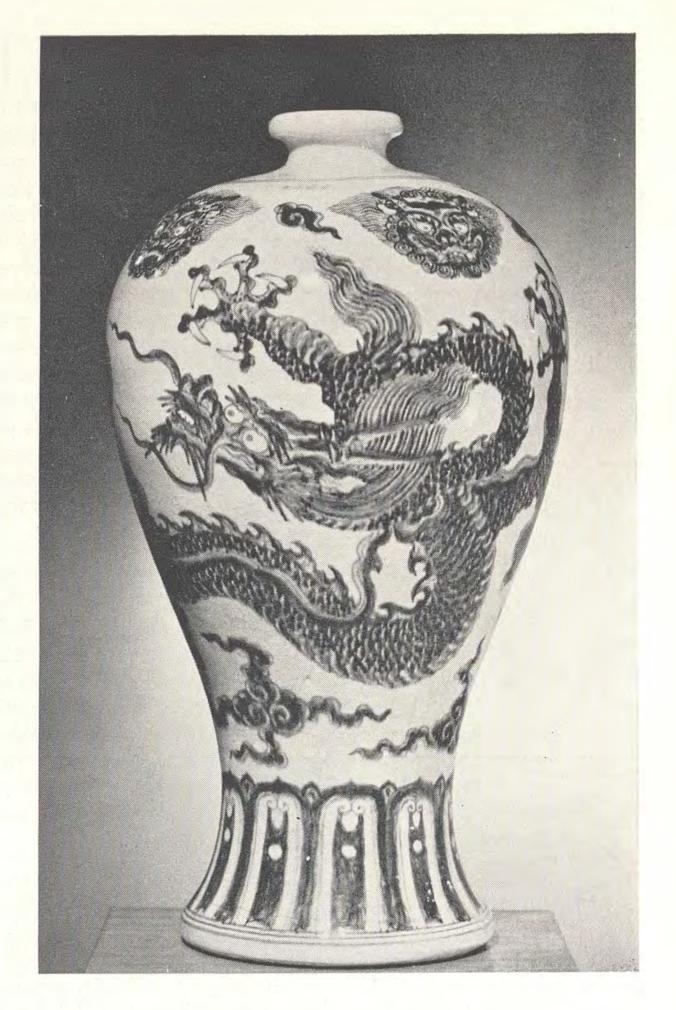
From the Ming Dynasty on, high-fired, decorated porcelain dominated in the field of ceramics. The blue-and-white of the Hsüantê era is especially famous for the free and forceful drawing of the underglaze decoration in a deep and brilliant sapphire blue.



Bowl

Yung-chêng era, 1723-1735 (Ch'ing Dynasty, 1644-1911) Porcelain with overglaze famille-rose decoration. 57/8" diameter. 33-11/14

The most elegant of all the decorated porcelains are those of a kind known as *Ku Yüeh Hsiian*, made for use in the imperial palace. The very thin, pure white porcelain is decorated in overglaze enamels with drawings of the greatest refinement. Generally, as with this bowl, the four-character reign mark on the foot is in pale blue enamel.





Japan

In recent years Japanese archeologists have been revealing more and more of the bronze and iron culture that was introduced into Japan from the East Asian continent in the early centuries of the Christian era. Between these early finds and the time of the mass introduction of Chinese culture in the early sixth century, there flourished the purely indigenous Haniwa culture that produced the surprisingly animated and highly stylized clay figures of warriors and animals. Buddhism, first introduced from Korea in 552 A.D., soon brought Japan into close contact with the ancient culture of China on the mainland, and by the seventh century Japanese artists and craftsmen were matching their teachers in temple building, as well as the sculpture, painting, and paraphernalia for the services of the Buddhist church.

It is in no sense true that the Japanese were mere copyists of the material culture of China. In the eighth century during the Nara Period, 710-784, Buddhist art, especially religious sculpture in wood, takes on a definite Japanese character. This is even more strongly pronounced in the ninth and tenth centuries when the Japanese developed their distinctive schools of Buddhist thought, as, for example, the strangely somber, introspective qualities of the sculpture and painting produced for the Shingon and Tendai sects of esoteric Buddhism.

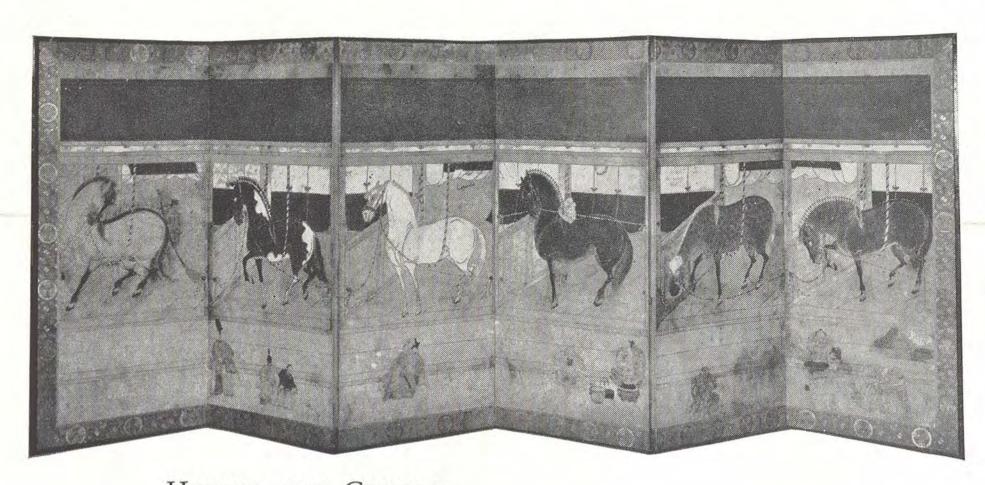
It is in the arts of the Fujiwara Period (898-1185) that the Japanese spirit comes truly into its own. In Buddhist sculpture and painting the gods have an elegance and gentle aura about them quite unknown in the art of China. At the same time the Yamato-e style, whether in the paintings illustrating the "Tale of Genji" or in the illumination of Buddhist sutras, in its color, patterned compositions, and, above all, in the degree of delicacy and refinement has no parallel in the arts of the world. In the succeeding Kamakura era, a martial spirit dominated the arts as it did politics; vigor replaced elegance, and forth-rightness replaced restraint. The wood sculpture is powerful and exuberant, the Buddhist painting posi-

tive and emotionally expressive, while a love of action and adventure was satisfied in the arts by an unparalleled development of long narrative scrollpaintings, which are among Japan's most significant contributions.

One of the most powerful factors affecting Japanese art in the Ashikaga Period (1392-1568) was the popularity of the contemplative sect of Buddhism known as Zen. Zen emphasis on concentration and simplicity profoundly affected the designs of gardens and the austere implements of the tea ceremony. In ink painting it introduced the subjective and abbreviated style that had evolved in China during the Southern Sung Dynasty (1127-1279). The Chinese ink painting style also was soon modified to conform to native esthetic concepts, and throughout the Ashikaga Period Japanese artists produced ink paintings of great beauty.

The brief Momoyama Period, when Japan was ruled by war-lords, and the Edo Period of national stability under the Tokugawa Shoguns ushered in new styles of art that were essentially decorative. All of the crafts flourished so that the lacquer wares, ceramics, and textiles made in these centuries have become famous. This was also the greatest age of screen painting, and the large, six-fold screens made in pairs so that the composition was completed by the designs of the right and left-hand screens, are a unique art form. The introduction of gold-leaf grounds for the brilliant colors and large-scale designs produced decoration of unparalleled magnificence.

The popular art known as *Ukiyo-e*, that found its most happy expression in the celebrated polychrome woodblock prints, flourished in the eighteenth and up to the mid-nineteenth century. It was this lively everyday art of the people that struck a deep response in Europe during the last half of the nineteenth century and eventually led the Occident to an appreciation of the great cultural traditions of Japan.



HORSES AND GROOMS

Artist unknown, 16th century (Ashikaga to Early Momoyama) Six-fold screen, color on paper. 10' wide, 44" high. 33-8/1



KWANNON BOSATSU Early Heian period (784-897) Wood. 66" high. 31-129

Japanese artists were especially skilled in wood sculpture. Through his sensitivity for materials, the craftsman produced the long, sweeping knife cuts that follow the grain of the wood in such a way that the statue still suggests the form of the log from which it was carved. The rather somber aspect reflects a style associated with mystic schools of Buddhism popular in the ninth century.

Below

JIZO BOSATSU

Kamakura period (1185-1392) Wood. 39" high. 31-141/2

Jizo is one of the principal Buddhist deities of mercy, who visits the spirits condemned to suffering in the underworld. The jewel he carries in his right hand symbolizes the bliss and wisdom he dispenses to all in misery. Some Kamakura sculpture was archaistic and this figure, although done in the thirteenth to fourteenth century, follows the rather heavy style of the ninth century.







From a set of the Five Hundred Rakan (Lohan) at Rakan-ji, Tokyo Late 17th century (Tokugawa period, 1615-1867) Wood with traces of polychrome and gilt. 341/4" high, 32-75

Left

HEAD OF A GUARDIAN FIGURE

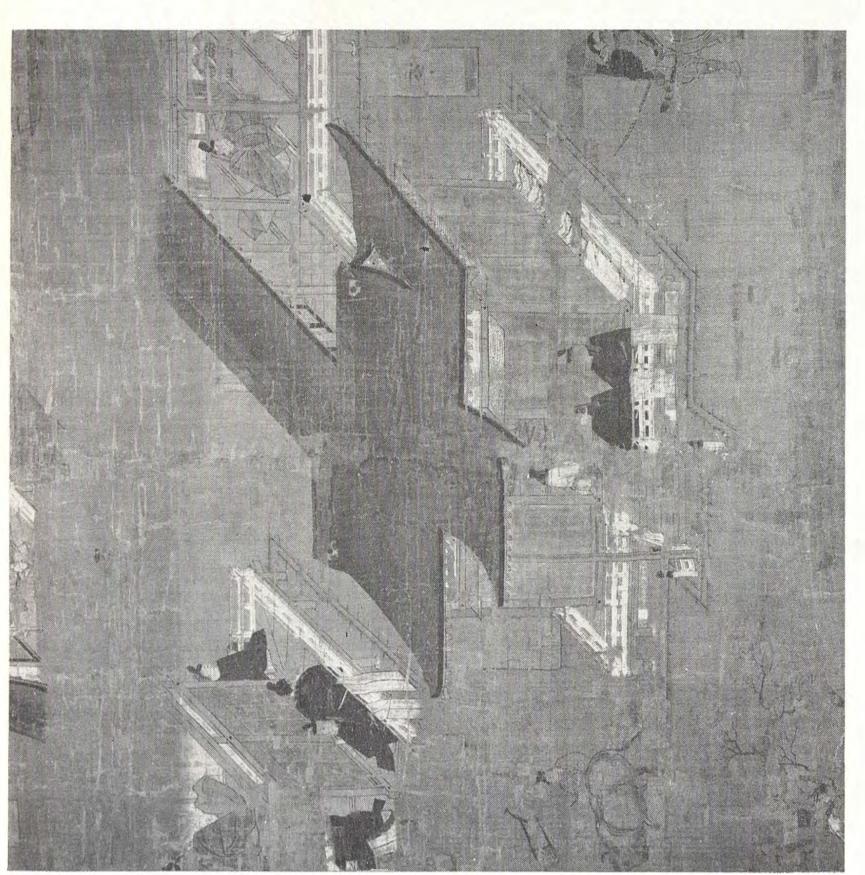
Kamakura period (1185-1392) Wood. 481/2" high. 33-1682



BENTEN PLAYING ON THE BIWA Artist unknown, Fujiwara period (898-1185) Color on silk. 47½" x 27". 33-8/15

Early Japanese paintings followed the tradition established by the Chinese artists of the T'ang Dynasty. Although this is a religious painting of the Goddess of Poetry and Music, nonetheless it reflects the secular grace and refinement of the Fujiwara court.





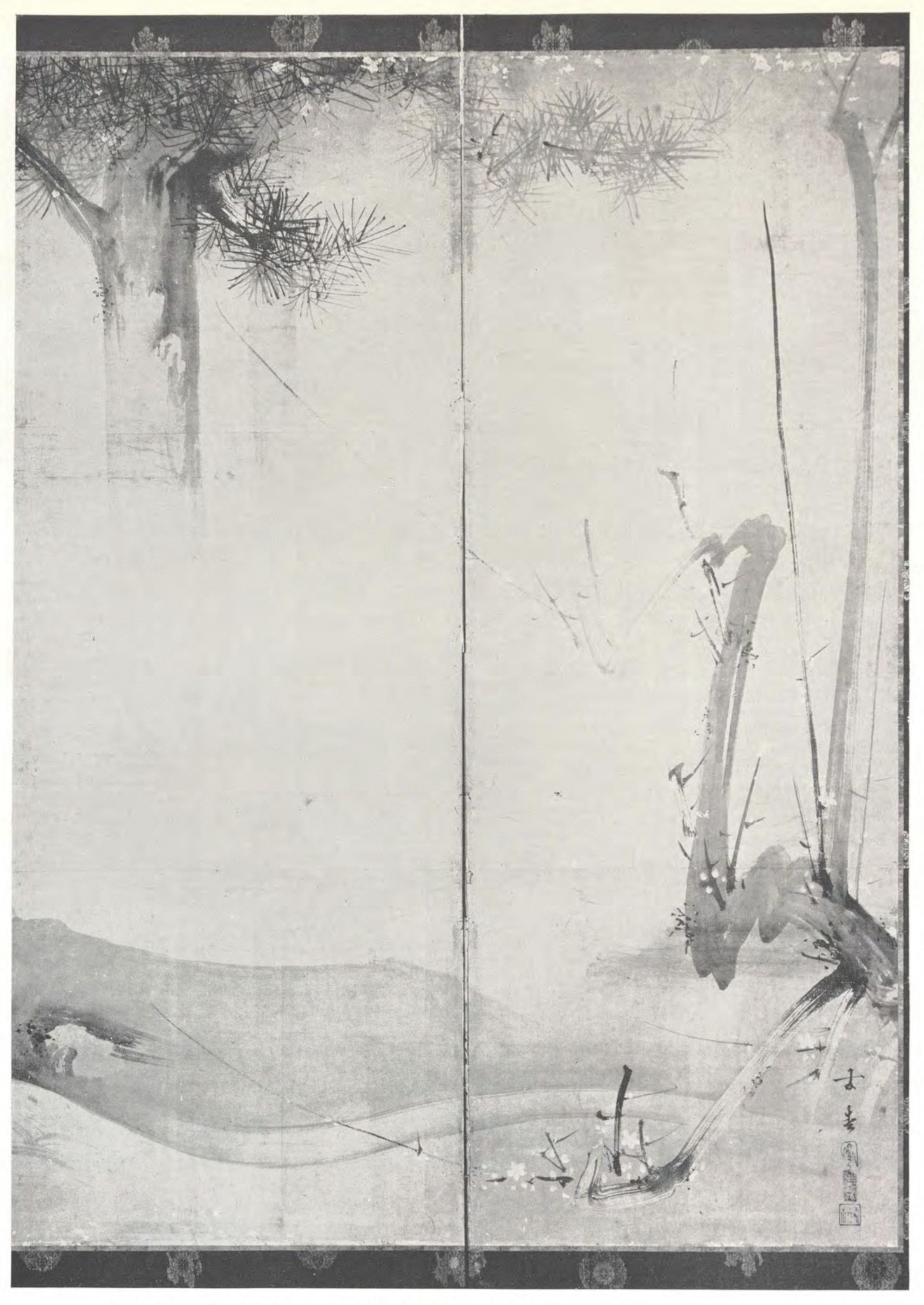
SCENES FROM THE LIFE OF PRINCE SHOTOKU (detail

From a set of six vertical scrolls Artist unknown, Kamakura period (1185-1392) Color on silk. 661/2" x 221/2". 47-72/1-6

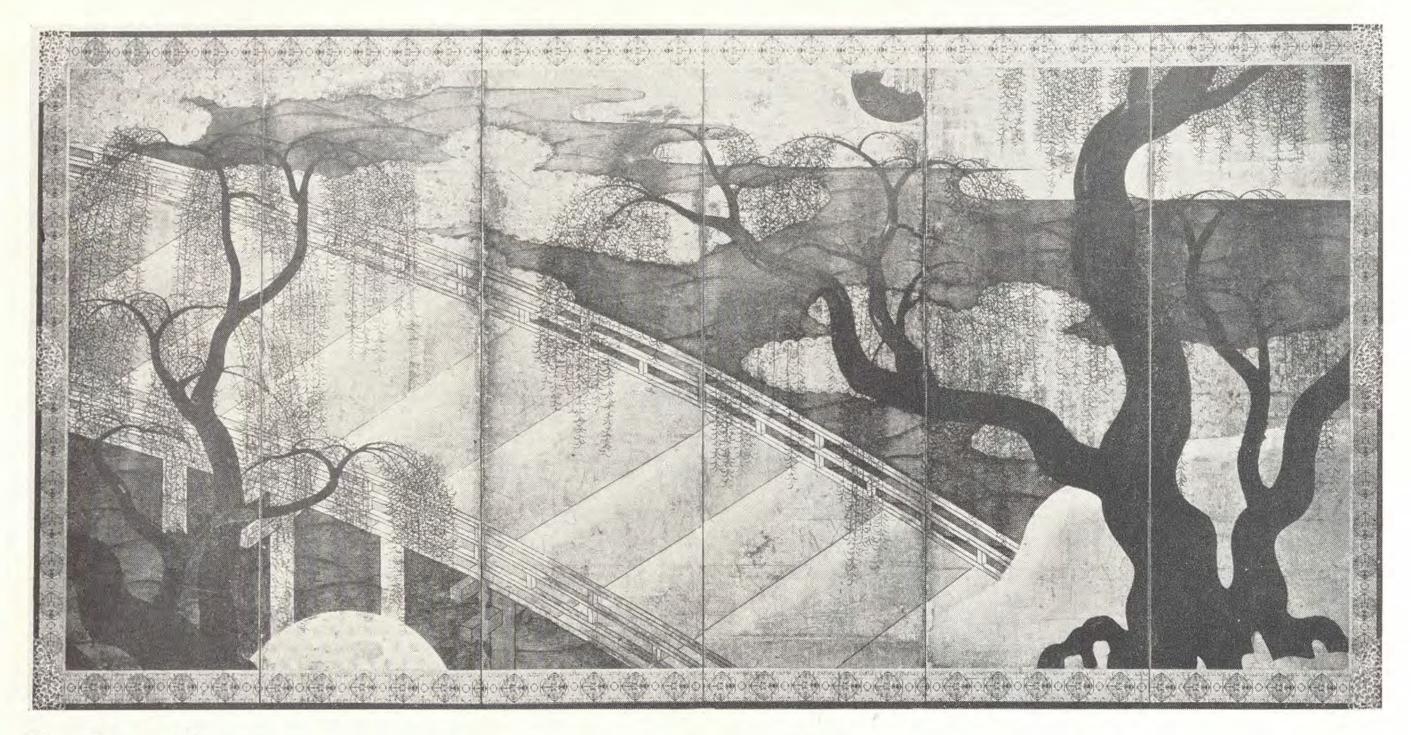
In the Kamakura period paintings illustrating historical events, the lives of famous monks, or the circumstances surrounding the founding of temples develop into one of the great national arts of Japan. These scrolls depict the principal events of the life of Prince Shotoku (Regent 593-622 A.D.) who, through his piety and wisdom, so advanced the cause of Buddhism that he is looked upon as the founder of the Buddhist church in Japan.

KUJAKU MYO-0

Late Kamakura period (1185-1392) Color and cut gold (kirikani) on silk. 83" x 36". 31-100/77 Kujaku Myo-o, who rides upon a peacock, is a manifestation of Sakyamuni Buddha, and in this form the deity protects his worshippers from all calamities. In the Kamakura period, the Buddhist paintings are more robust than those of the preceding Fujiwara, the colors are strong and glowing, and details are frequently heightened by the use of *kirikani*, a gold leaf cut in thin strips and pasted on the silk.



PINE AND PLUM BLOSSUM BY MOONLIGHT (detail)
Kaiho Yusho, 1533-1615 (Momoyama period, 1568-1615)
Pair of six-fold paper screens, ink and slight color on paper. 66½" x 139" (each). 58-25/1,2



UJI RIVER BRIDGE

Artist unknown, Momoyama period (1568-1615) Pair of six-fold screens, color and gold on paper. 67½" x 133¼". 58-53/1,2

The composition of the bridge at Uji was one of the most popular and exists in a number of versions. The bold, large-scale pattern and the extensive use of several shades of gold leaf are characteristic of the rich decoration favored by the warrior rulers of the Momoyama period. Although folding screens were used in Japan in the Fujiwara period (898-1185), the full development of the screens as an important form of Japanese art came in the late sixteenth and seventeenth century.

Right

KABUKI COSTUME

18th century (Edo period, 1615-1867) Silk in *chiné* weave of rectangles and plaid in navy blue. 61" x 59". 32-142/15

During the Momoyama and Edo periods, the costumes of the theater, both the classic Noh and the more popular Kabuki, were conceived in the same lavish manner as the lacquer wares and screens. The life of the pleasure-loving populace of Edo centered largely about the popular theater, where the sumptuous and striking costumes matched the strutting and declamations of the actors.

The Gallery has a relatively large collection of Noh and Kabuki costumes, as well as a large number of Japanese textiles illustrating the widest variety of techniques.



India and Indonesia



TREE OF LIFE

16th to 17th century

Bronze. 24" high. 41-35

The Tree symbolizes the creative force of the universe. Two bulls are at the base, and two monkey-spirits cling to the trunk. A five-headed *naga* spreads its hood above the lotus-sun-wheel. The fourteen bifurcated branches terminate with alternate lotus buds and sun-birds.

The Art of India and Indonesia

In the Indus valley at Mohenjo-daro and Harappa in the Punjab an advanced culture flourished about 2500 B.C.; among the objects that have been found are a small sculpture of a dancing girl and the torso of a male deity in limestone that reveal a purely Indian concept of form.

The Aryan invasion in about 1500 B.C. drove the Dravidians of the Indus valley culture south into the Deccan and ushered into the Indus valley region the great age of the *Vedas*. The Aryans brought with them forms of ritual worship and gods which, modified and combined with older native Dravidian concepts, especially fertility deities, became part of later Hinduism.

Following the conquests in the East of Alexander the Great, in the early fourth century B.C., contact was maintained between the Classic Mediterranean world and northwest India, notably the ancient kingdom of Gandhara which occupied the area of modern Afghanistan. From the late first to the middle of the third century A.D., this region was part of the Kushan Empire and under these rulers, who were ardent Buddhists, there flourished an art which might be described as orientalized, provincial Roman art in the service of the Buddhist church. Many of the images of the Buddha and lesser deities recall the classic Apollo type or toga-draped citizens of Rome. Whatever elements of Classic style penetrated farther into India from the school of Gandhara were rapidly modified to conform more closely with Indian ideals. This is evident in the sculpture of the second and third century done at the great center of Muttra, southwest of Delhi, where images in the local red sandstone possess a combination of spiritual power and physical sensuousness that is purely Indian. Almost contemporary with late Gandhara and the School of Muttra, a great center of Buddhism developed in east-central India where the ruined monuments of Amaravati and Nagarjunikonda, erected from the first to the fourth century A.D., display some of the most exquisite early sculpture of India. The famous stone bas-reliefs are represented in the Gallery collection, which also has a rare bronze of a goddess probably from the same site.

The Gupta period, lasting from 320 to 600 A.D., is often called the Classic Age of Indian sculpture. All late Greco-Roman influence has been absorbed and the images, imbued with an impressive quality of inner power, fully express the Buddhist ideal of super-mundane spiritual peace. The standing Buddha image and the Buddha seated cross-legged in contemplation—one of the supreme concepts of a cult image—both were perfected at this time, as were the

types of the lesser deities, gently swaying on one hip. These Gupta forms of the Buddhist gods set the norm for all of Asia, and the style is reflected from Java and Cambodia to China and Japan.

Although Buddhism was for many centuries the leading religion of India, Hinduism was never completely extinguished and was again supreme by the end of the sixth century. Buddhism remained dominant, however, in Ceylon and lingered on in Bihar and Bengal under the Pala rulers (730-1197).

The Hindu revival ushered in the great Medieval epoch of temple building that has left some of the world's most imposing religious monuments in stone. The vast pantheon of the Hindu gods and the events of the ancient Hindu legends, the *Ramayana* and the *Mahabharata*, cover the high towers and sanctuary walls in reliefs of the greatest exuberance. In such south Indian centers as Tanjore and Trichinopoly under the Pallava (400-800 A.D.) and Chola (850-1287) rulers, the art of making images in cast bronze developed to a high degree.

The rich culture of India spread throughout southeast Asia. Early in the Christian era, Java was Indianized and remained essentially Hindu until about the eighth century when Buddhism, actually introduced earlier, attained prominence through the conquest of the country by the Buddhist rulers of Sumatra. The Buddhist art of Java is basically derived from the Gupta style of India, but it is more gentle and less sensuous. The greatest single monument is the manytiered and stupa-crowned temple of Borobudur, executed around the middle of the ninth century. The collection contains a large stone head of Buddha from this site, as well as a number of Buddhist and Hindu bronze images from other areas.

The powerful style of the Indian Gupta age also penetrated Siam and spread to Cambodia where it flowered into the great Khmer style. Here, where both Hinduism and Buddhism flourished side by side, the sculpture of the shrines and the palacetemples at Angkor Wat (first half of the twelfth century) and Angkor Thom (late twelfth century) took on the chiaroscuro of the jungle and a light, youthful quality that distinguishes it from all the other religious sculpture of Asia.

The Pala empire of Bihar and Bengal transmitted the Gupta and early medieval styles of India to the Himalayan kingdom of Nepal. Little as yet is known about the early beginnings of Buddhist art in Nepal, nonetheless it seems probable that the most creative period lay between the thirteenth and sixteenth centuries.





Right

HEAD OF BUDDHA

Gandhara, 1st to 2nd century A.D. Stone (schist). 191/4" high. 33-350

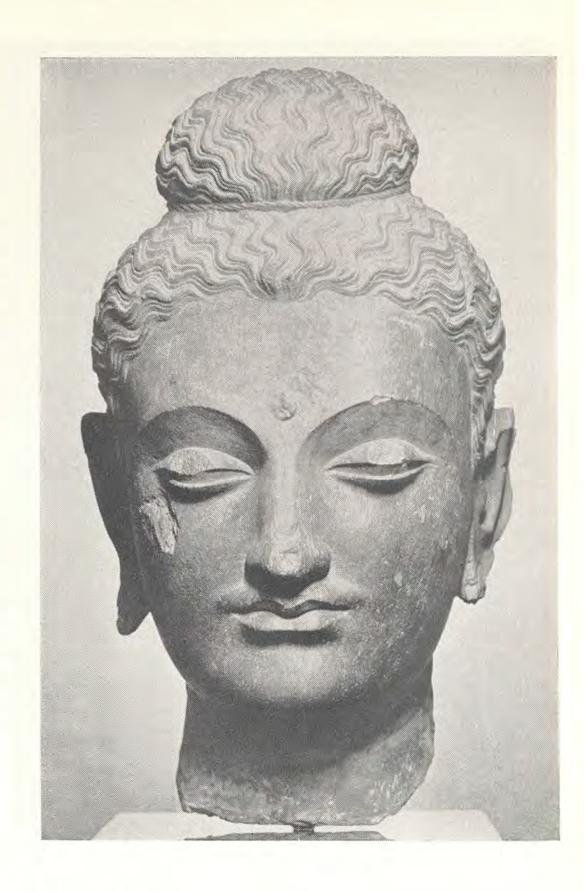
The head shows a blending of late Classic naturalism, as in the modeling of the mouth, and Oriental formalism, as shown in the decisive linear forms of the eyes and brow.

Left

A BODHISATTVA

Gandhara, 1st to 2nd century A.D. Stone (schist). 55" high. 35-32

The deity wears a linear, non-Indian toga which partially reveals the muscular body of an Apollo-like athlete. The hair arrangement and torque with animal head finials are also of Hellenistic derivation.

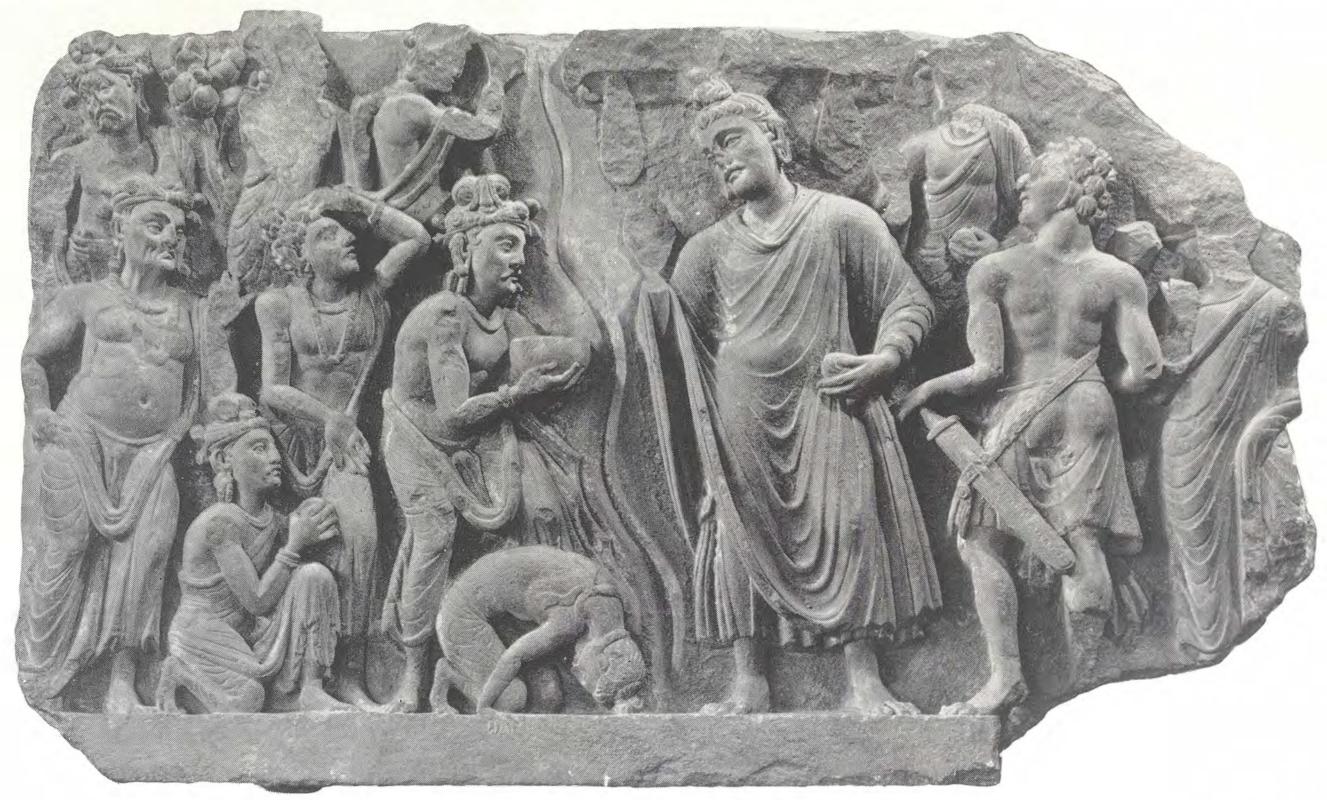


Below

SCENES FROM THE WANDERINGS OF BUDDHA

Gandhara, 2nd to 3rd century A.D. Stone (schist). 22½" x 36". 55-105

The style, with its crowded composition and deep cutting, echoes Roman sculpture of the time of Trajan.

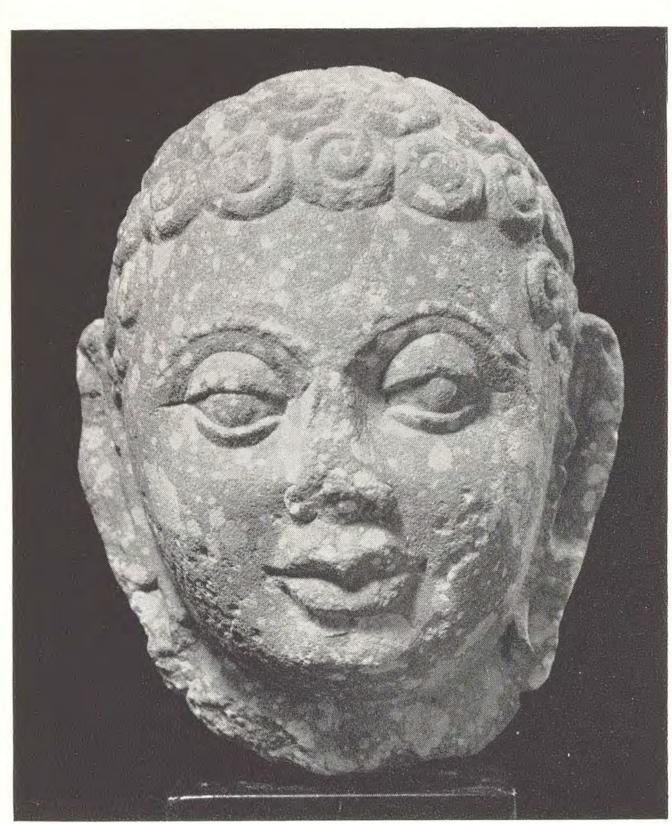




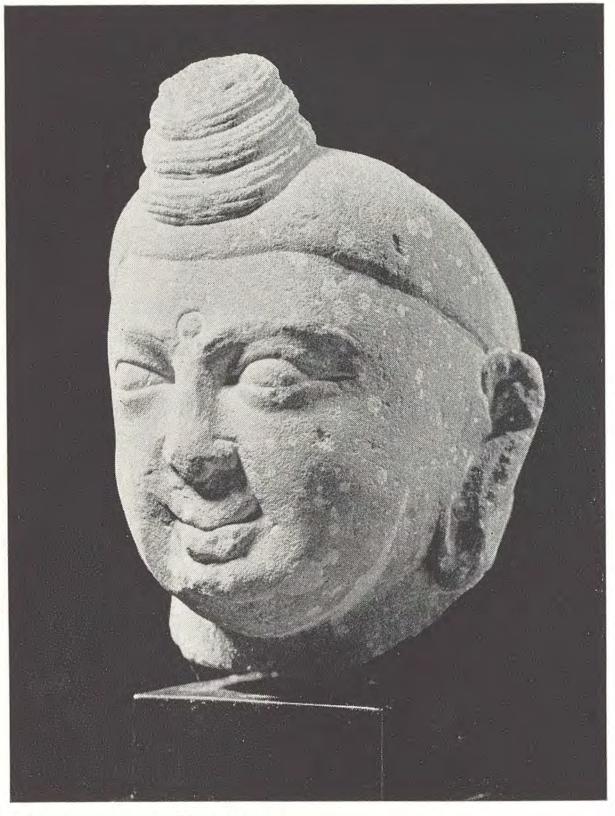
Horses of the Sun-God, Surya

Kushan, school of Muttra, 2nd to 3rd century A.D. Red sandstone. $33\frac{1}{2}$ " high 48-19

These seven steeds draw the chariot of Surya, the Sun God. Originally the group was surmounted by an image of Buddha, probably Sakyamuni; the whole composition showing Buddha as the Sun and source of light. Although the Buddha image is missing and the horses damaged, nevertheless, enough remains to give a vivid impression of the compact and powerful forms of Kushan sculpture at Muttra.



HEAD OF A BUDDHA
Kushan, 2nd century A.D.
Red sandstone from Muttra. 5" high. 35-305



HEAD OF A BUDDHA Kushan, 2nd century A.D. Red sandstone from Muttra. 51/4" high. 35-306

Right

HEAD OF A DEITY

Gandhara, 3rd to 5th century A.D. Stucco with traces of polychrome. 65/8" high. 31-64

Like much of the sculpture in stucco from Hadda and Taxila, this head in its naturalism shows a marked Hellenistic style.

Lower right and left

PAIR OF YAKSHI FIGURES

Kushan, 2nd century A.D. Red sandstone from Muttra. 9" high. 35-307a,b

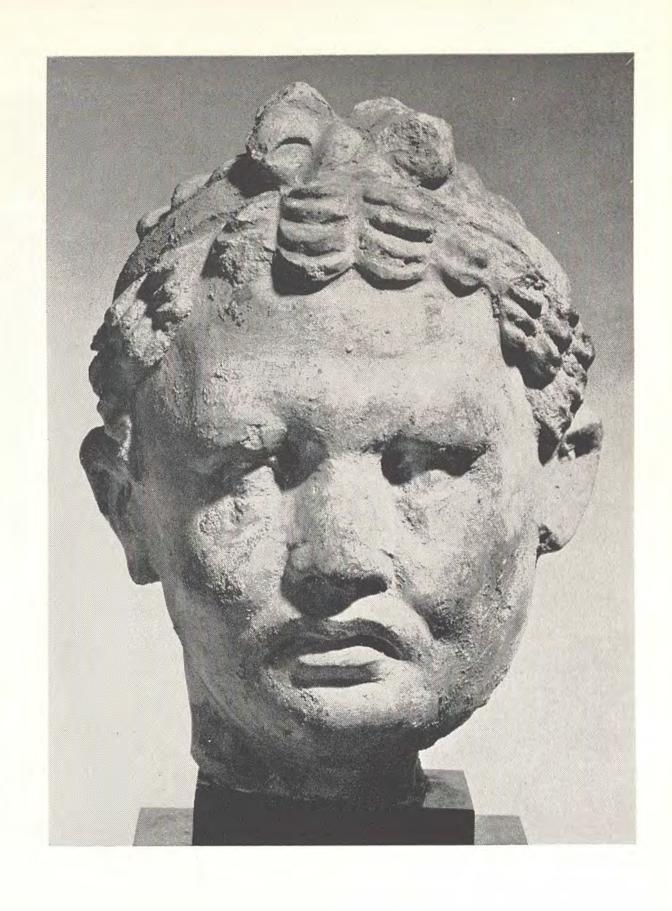
The yakshi is a female deity worshipped in India since ancient times as a goddess of fertility and abundance.

Lower center

A YAKSHI

Later Andhra, about 150-300 A.D. Bronze. $4\frac{1}{2}$ " high. 53-52

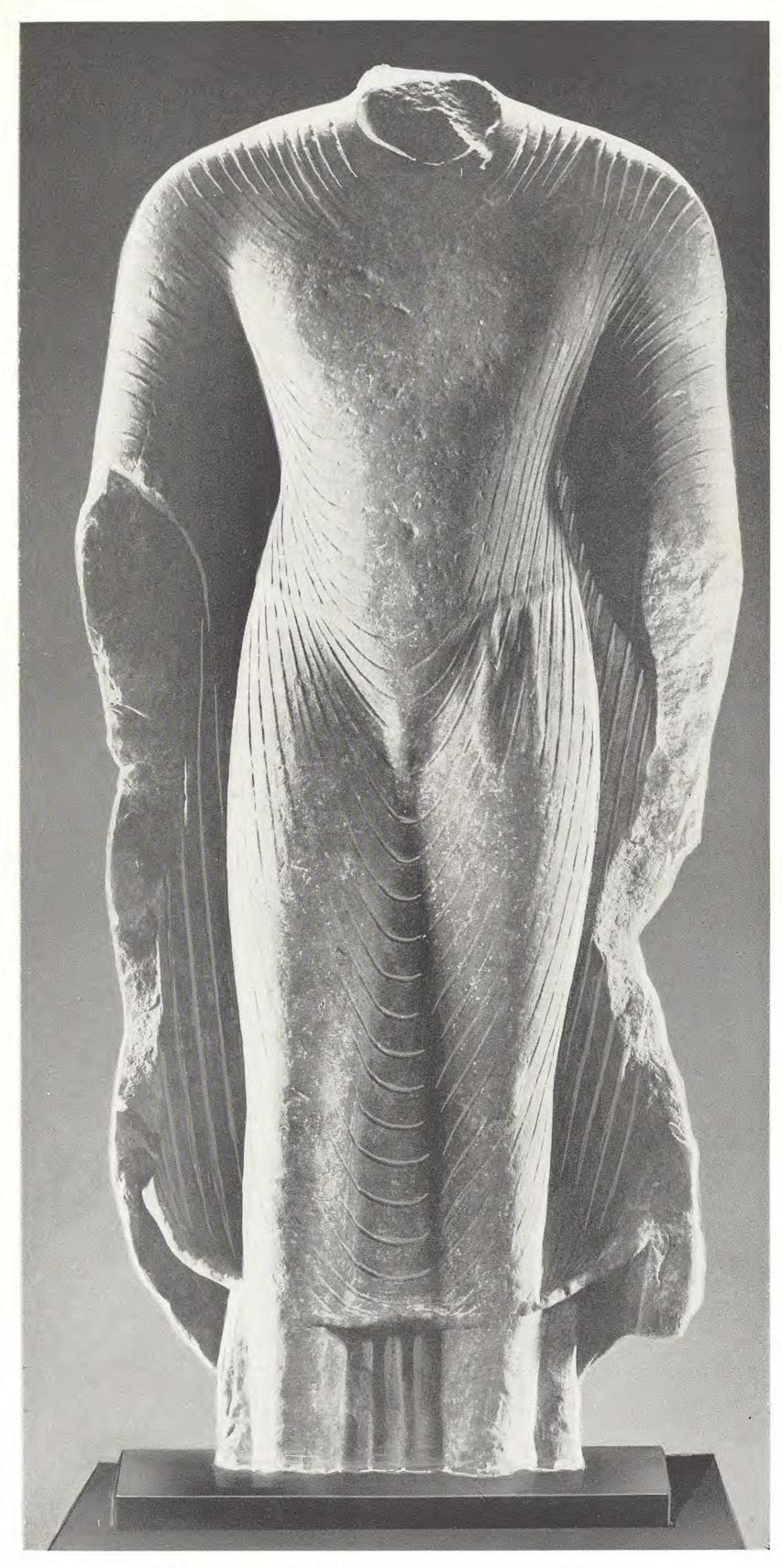
Certain features are similar to the style of the great stone monuments of Amaravati and Nagarjunikonda in southeastern India.







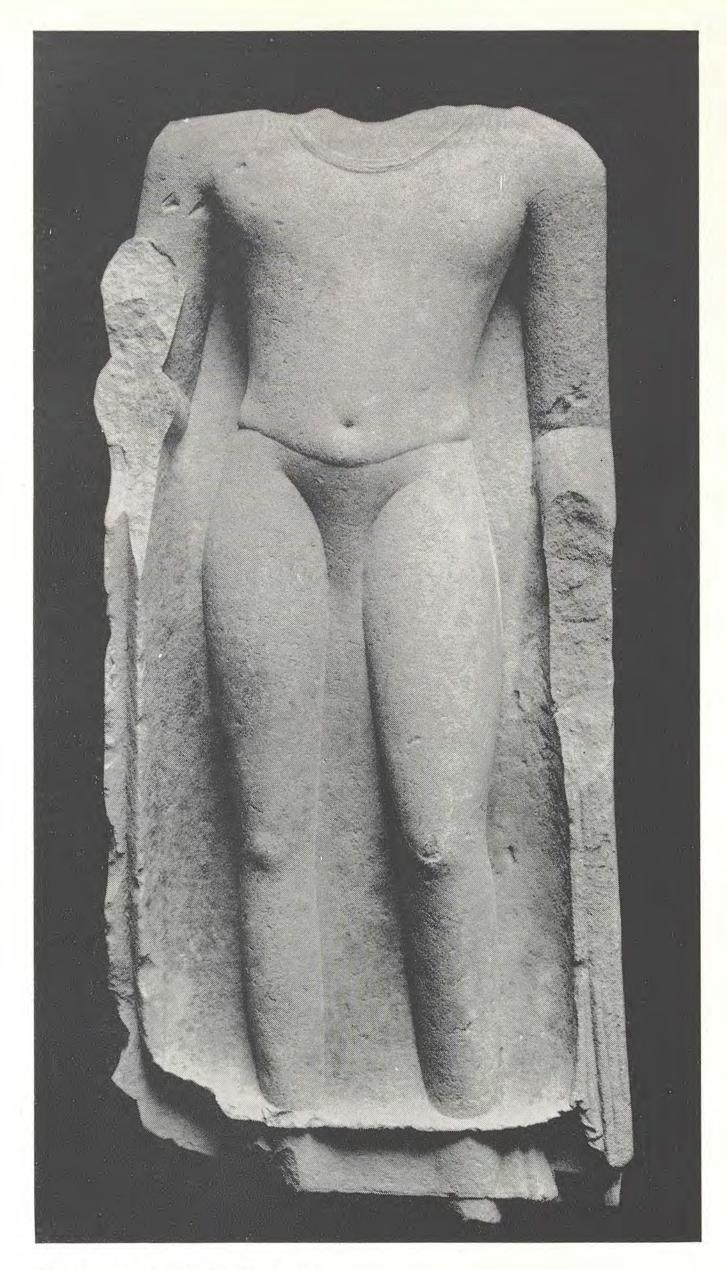




TORSO OF A BUDDHA

Gupta, 320-600 A.D.

Red sandstone from Muttra. 45½" high. 45-15



TORSO OF A BUDDHA

Gupta, 320-600 A.D.

Buff limestone from Sarnath. 34" high. 39-19

The Gupta period has been called the classic age of Indian art. Sculpture during these centuries exhibits a balance between the powerful figures of the early epoch and the more ornate figures of the medieval period. Gupta sculpture is full in form and accomplished in execution.. In the figure on the left from Muttra, the clinging robe reveals the bulk of the body beneath. The folds of the garment, formalized into a rhythmic pattern of low ridges, are typical of the school of Muttra, while the torso above is representative of the contemporary school of Sarnath in which the robes are diaphanous, clinging closely to the body, with folds scarcely indicated.

Below

SAKYAMUNI BUDDHA

About 400 A.D. (Gupta, 320-600) Bronze. 14³/₄" high. 44-13

This rare and important sculpture in bronze was found in the ruins of Dhanesar Khera, Pailani Tahsil, Banda District, Northwest Frontier Province. An inscription on the pedestal, in ancient Nagari script, states that "this is the meritorious gift of the Lady Buddhakaya (or Buddhikaya); whatever religious merit there is in it, let it be for the attainment of supreme knowledge of her father and mother and by all sentient beings."





PILLAR FROM A TEMPLE PORCH (detail)

Early 7th century (Pallava, about 400-800) One of a pair

Marble. 8' 7" high; 71/2" diameter. 34-2/1,2

The shafts of these columns are sixteen-sided with slightly hollowed flutings and have two bands of rich relief decoration. The complex ornament and pendant jewels derive from the late Gupta style. The pillars probably came from a temple to Siva since the Pallava kings were chiefly followers of that deity.

Below

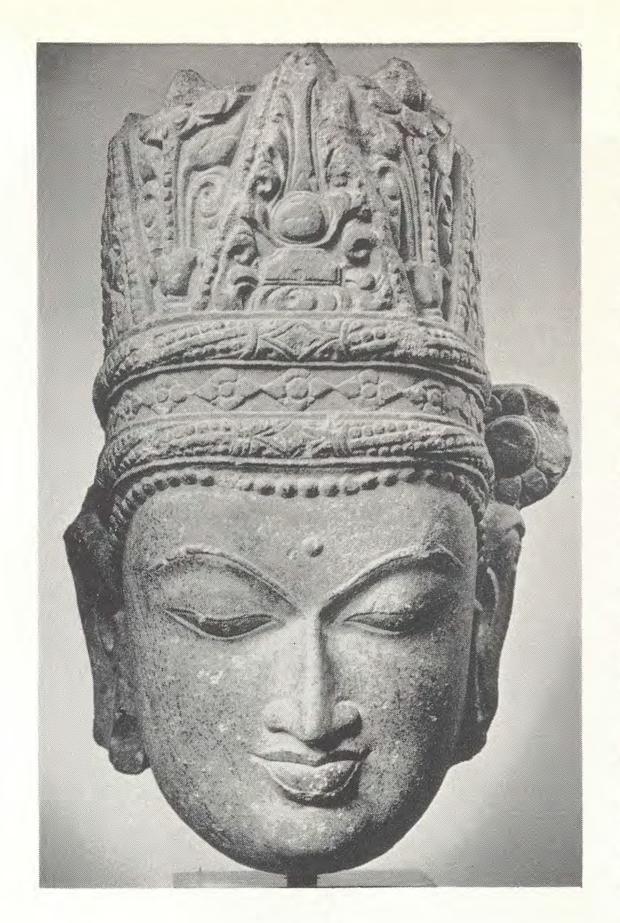
BUDDHIST FOLDING SHRINE

Central Asia, 8th-9th century

Wood with traces of polychrome. 121/4" x 14". 44-18

The shrine may represent a *mandala* (diagram of a Buddhist hierarchy) of Vairocana Buddha. It is of great interest in that it shows the mixed styles of Gandhara, Iran, northeast India and China so often found in the Buddhist art of Central Asia.





HEAD OF A BODHISATTVA

9th-10th century (Pala Dynasty, about 730-1197), from Bihar or Orissa

Stone (chlorite). 161/2" high. 43-16

The heavy lower lip and full, round face derive from a continuation of Gupta style, but the precise definition in the eyes and eyebrows and slight upward curve at the corners of the mouth are characteristic of medieval stylizations.

Lower left

SAKYAMUNI BUDDHA

9th-10th century (Pala Dynasty, about 730-1197), from Bihar Stone (chlorite). 25" x 14". 31-63

Long after the eclipse of Buddhism in other parts of India, it lingered on in Bihar where much excellent sculpture was done. The Buddhist art of Bihar strongly influenced the sculpture of Nepal and, indirectly, of Tibet.

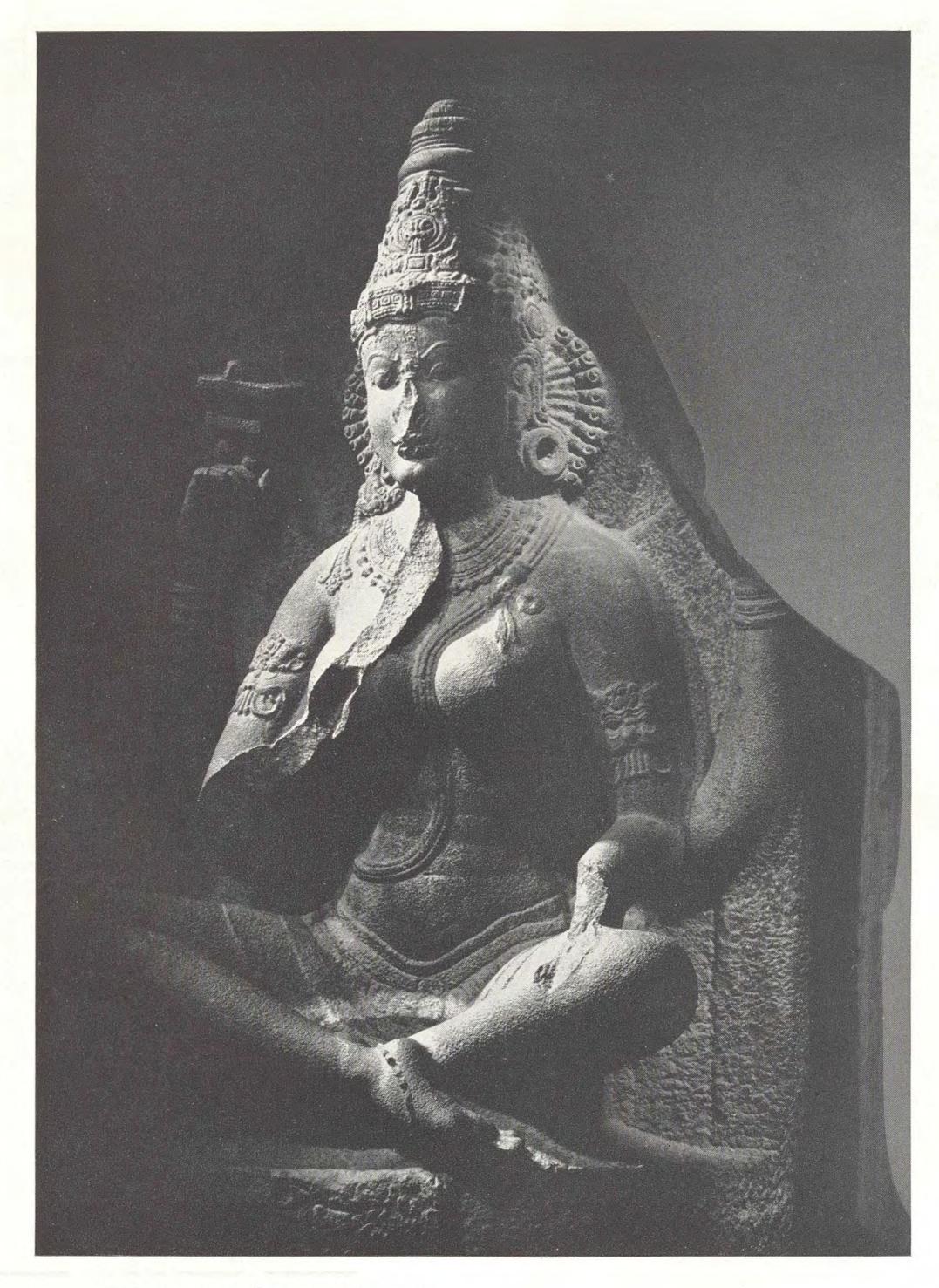
Lower right

UNIDENTIFIED DEITY

9th-10th century (Pala Dynasty, about 730-1197), from Bihar Stone (chlorite). 23³/₄" high. 51-26



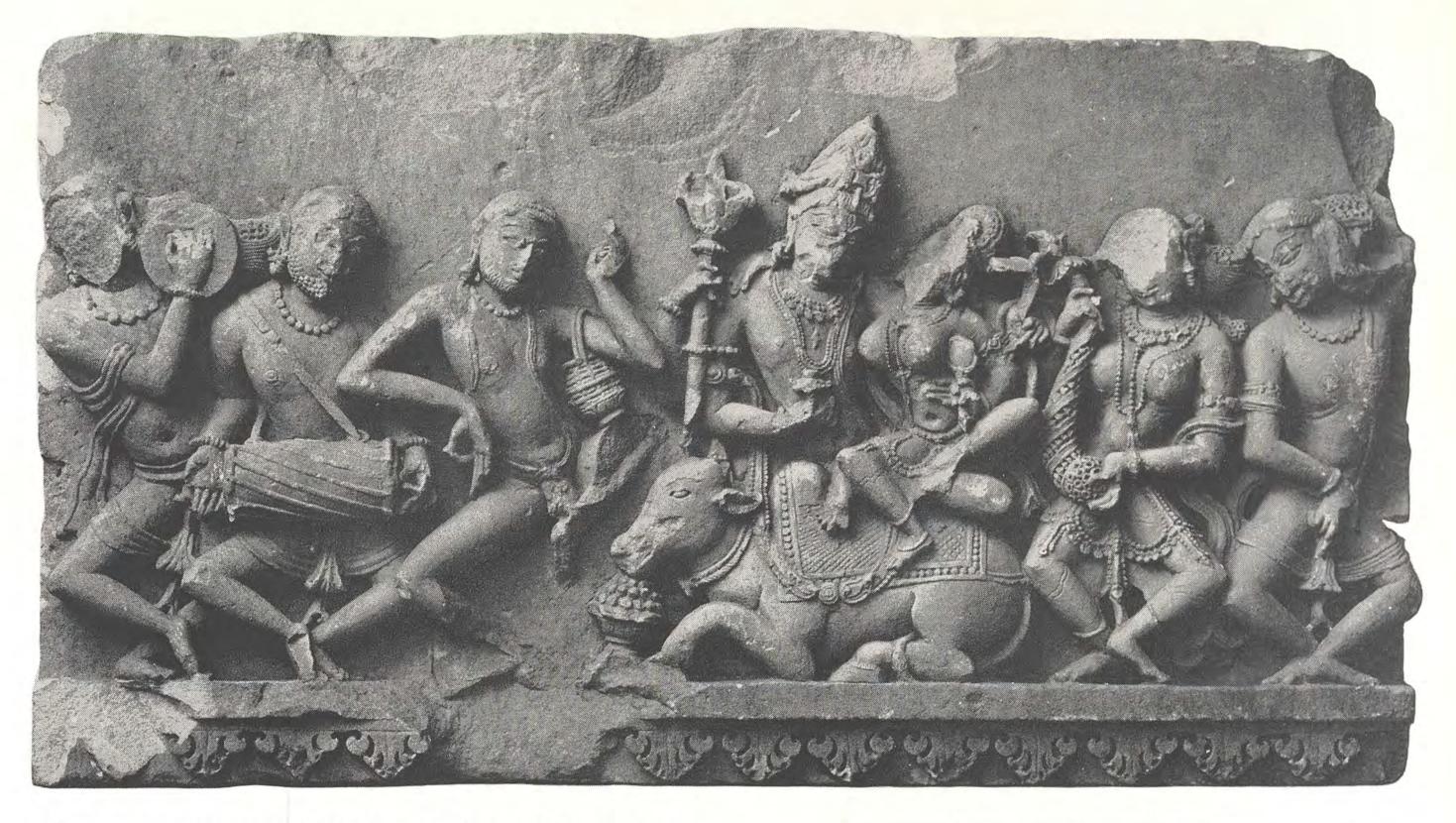




ONE OF THE SAPTA MATRIKAS

10th-11th century (Chola, about 850-1287) Stone. 52½" high. 44-27

The figure comes from a group of seven female deities called *saktis* representing an aspect of Siva's energies. All of them are mothers of other deities, and this particular image possibly represents the mother of Karttikeya, the god of War.



SIVA AND PARVATI WITH THE BULL NANDI AND DANCING ATTENDANTS

10th century (Later Chalukya, about 753-1190) Buff limestone. 18" x 33\(^3\)4". 35-304

The relief comes from a temple at Harasnath, in Rajasthan, built by the architect Candasiva in 956 A.D. The Hindu god Siva is embracing his consort, Parvati, both seated on the Bull, Nandi. Beginning with the figure on the right, the dancers' feet show an entire series of steps in the actual lifting of the foot. The dancer immediately to the left of Siva holds the right hand in a gesture indicating a welcome given by the people.



DANCING FIGURE

11th century (Chandela, 950-1050) From Khajuraho Stone. 24½" high. 40-18

The great medieval temples at Khajuraho are covered with such figures sculptured in high relief, revealing the maximum plasticity of the human body.





AVALOKITESVARA

9th-10th century (Pala, about 730-1197), from Bihar or Bengal Copper covered with lacquer, traces of gilding. 61/4" high. 54-73

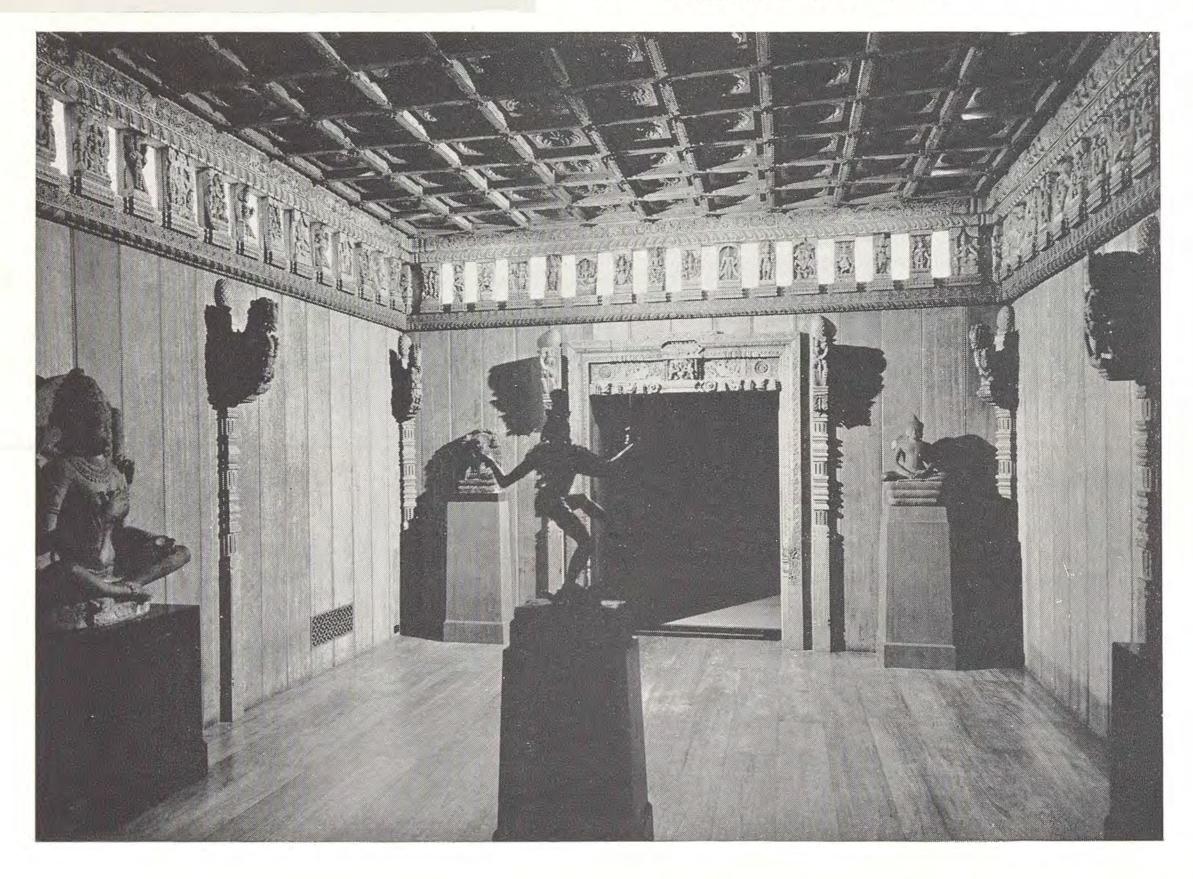
The bronze images from Bihar are among the most exquisite religious sculptures of medieval India. The high standard was maintained until the region was overrun by Islamic invasions in the late 12th and early 13th century. At that time many of the craftsmen are believed to have fled to Nepal and to have continued the traditions of Pala sculpture in that country.

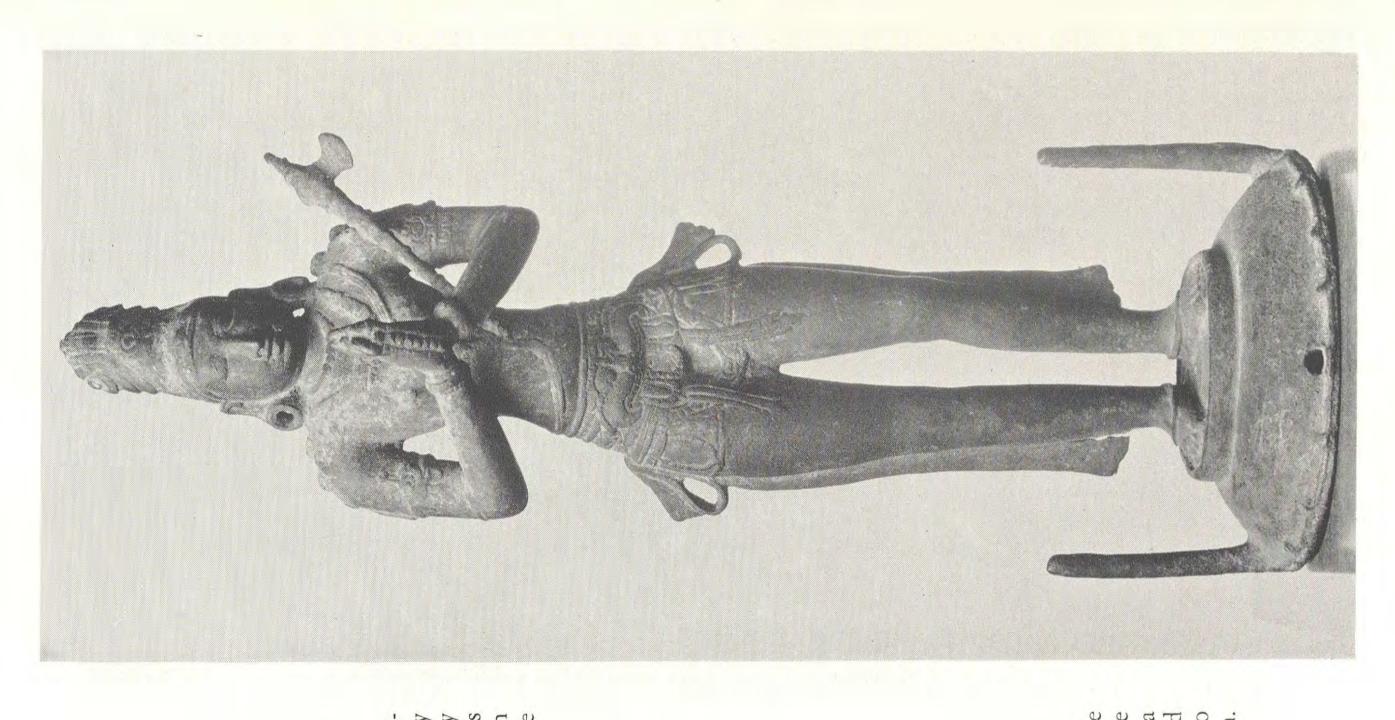
Below

HINDU WOOD CARVINGS AND ELEMENTS OF A TEMPLE ROOM

16th-17th century (Vijayanagar, about 1370-1565, or post-Vijayanagar) Wood. 33-297

Several of the Gallery's Indian sculptures are shown in this room, the ceiling of which is reproduced on the cover of this handbook. A majority of the Hindu pantheon is represented in a frieze of carved figures below the ceiling. The attached columns have rearing horses in the round.





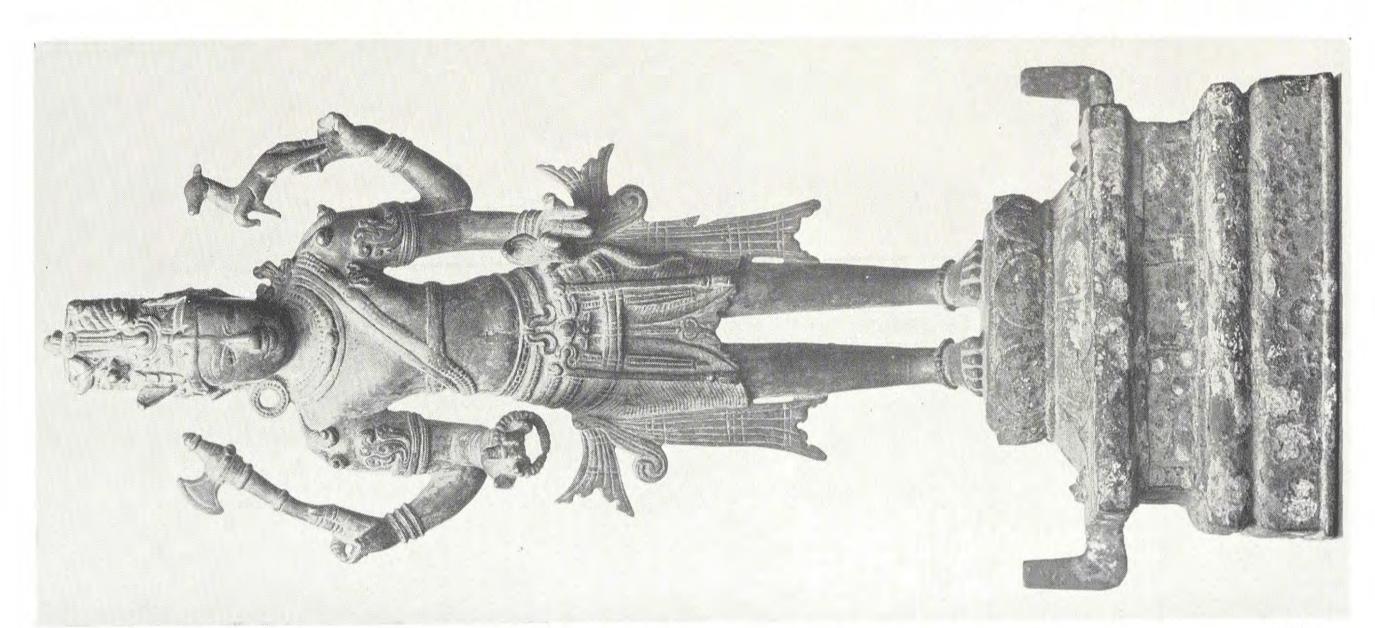
SIVA AS CHANDRASEKHARA

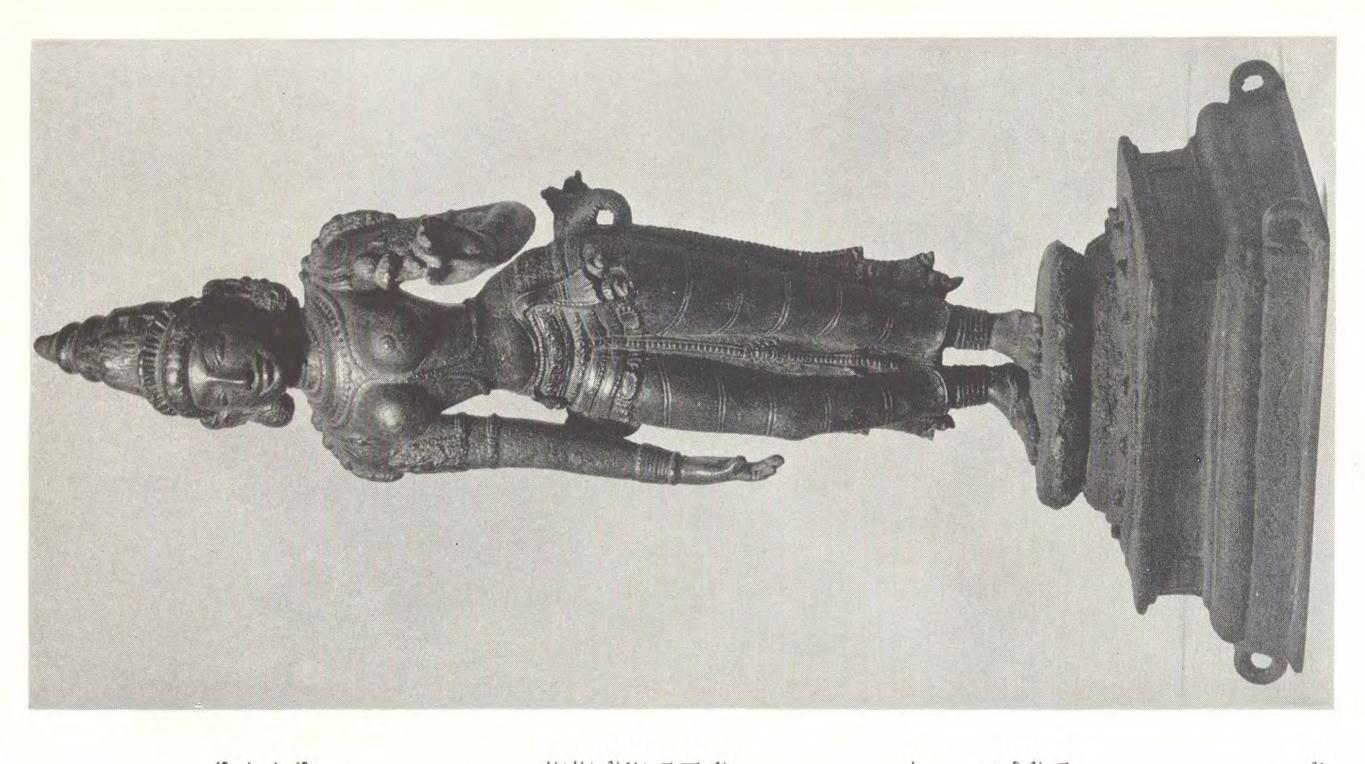
9th-10th century (Pallava-Chola transition) Reportedly from Tanjore Bronze. 191/4" high. 50-17 "Chandrasekhara" means "he who bears the crescent moon on his head." The costume and jewelry cast in high relief, the necklace not typically Chola, and the broad, ovoid face are features which strongly suggest a Pallava-Chola transition date; it is certainly the earliest South Indian bronze in the collection.

Right

CHANDIKESVARA, A SAINT OF SIVA

10th-11th century (Chola, about 850-1287) Reportedly from Tanjore Bronze. 181/4" high. 50-19 The slender proportions of the figure, the simple and rather heavy ornaments, and the flange-like drapery down the sides of the legs all suggest a relatively early date. Chandikesvara is regarded as the custodian of the property of every temple to Siva and carries an axe in the bend of his left arm.





PARVATI

11th-12th century (Chola, about 850-1287)
Bronze. 201/2" high. 50-18

Parvati is the consort of Siva, and as Siva's queen, is portrayed in the voluptuous form that is the Indian ideal of feminine beauty. The hand gesture suggests she may hold a lotus.

light

BHU DEVI

12th century (Chola, about 850-1287) Bronze. 173/4" high. 56-110

Bhu Devi is one of the consorts of Vishnu. This bronze and the image of Vishnu on page 233 are probably by the same artist and come from a group of Vishnu flanked by his two consorts, Bhu Devi and Sri Devi. Rods were inserted into the rings on the pedestal when the image was carried in processions.

Opposite page, left

KRISHNA DANCING

12th to 13th century (Chola, about 850-1287). Reportedly from Tanjore Bronze. 26" high. 34-5

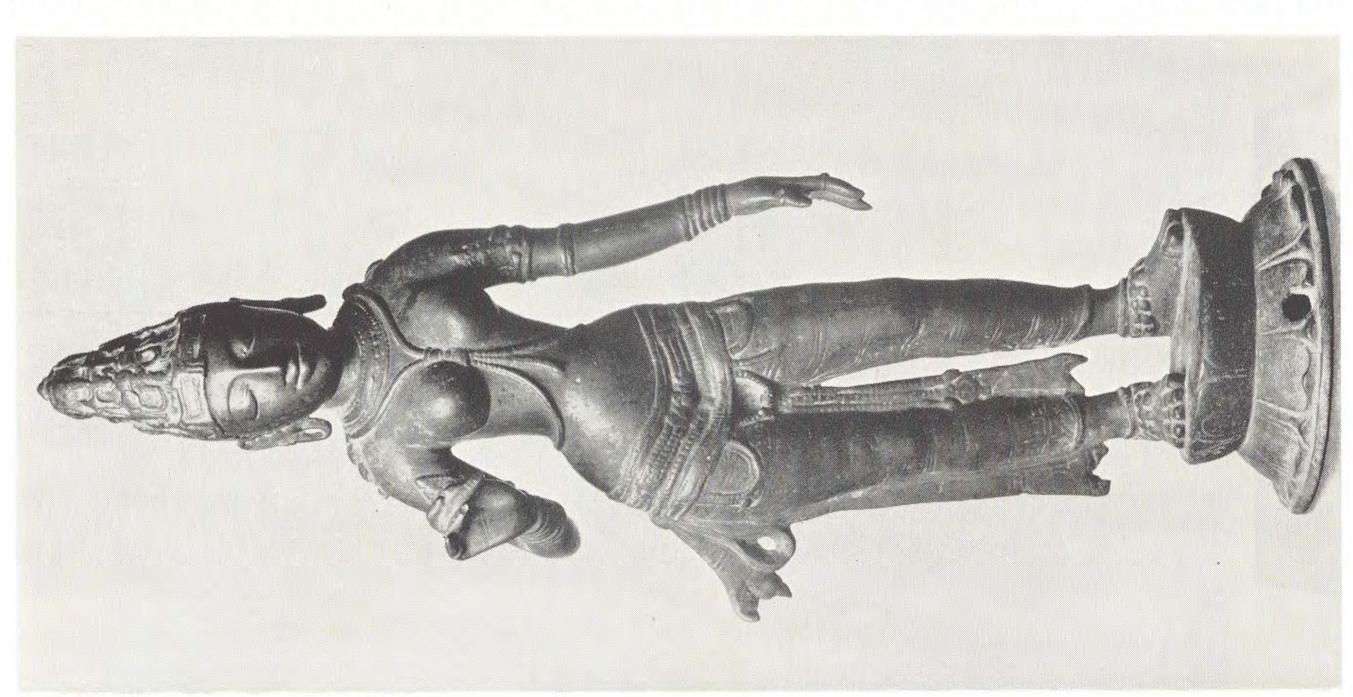
Krishna is an incarnation of Vishnu and, perhaps, the most popular of all the Hindu gods. Here he is represented as a young boy.

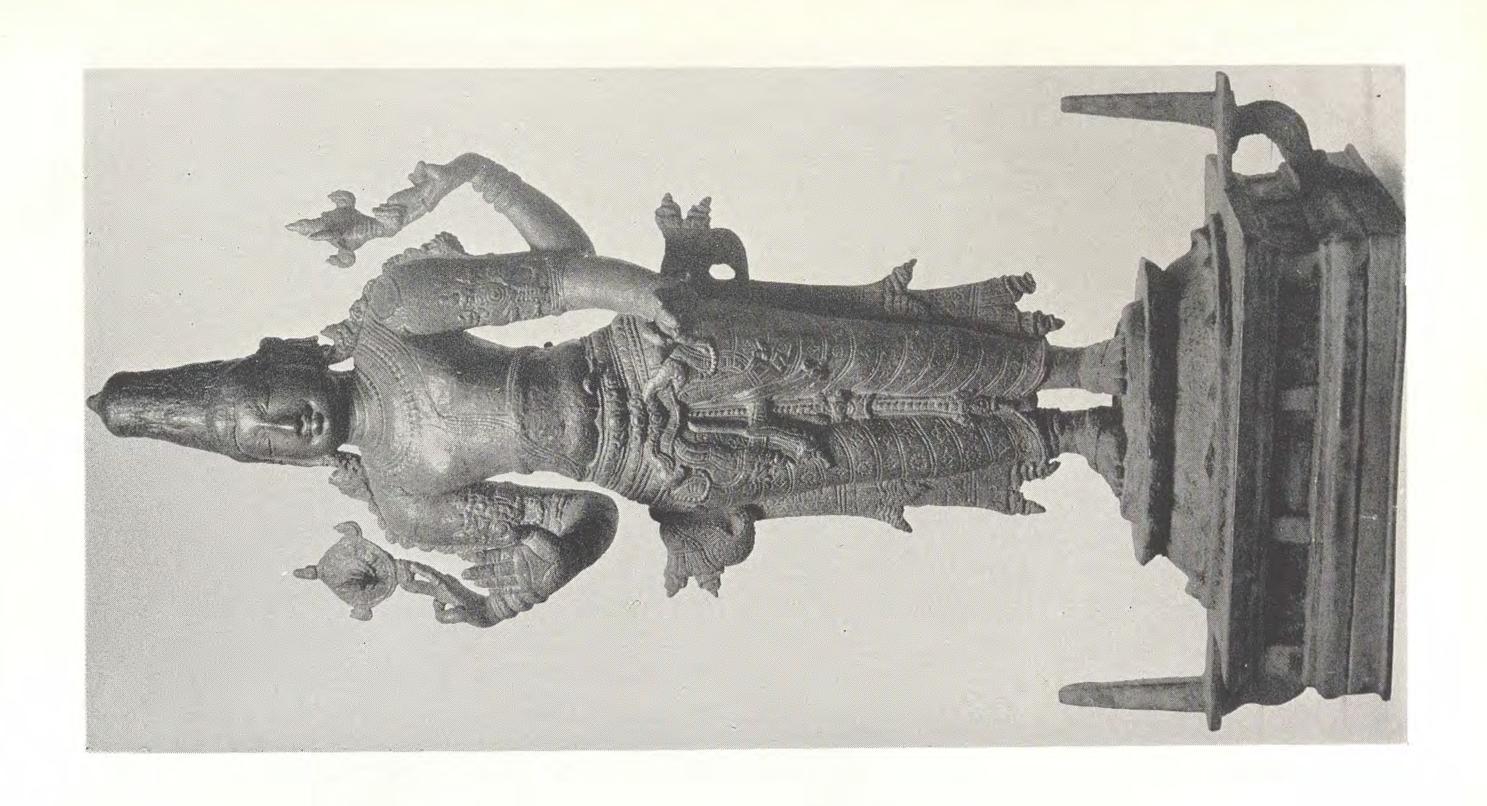
Opposite page, right

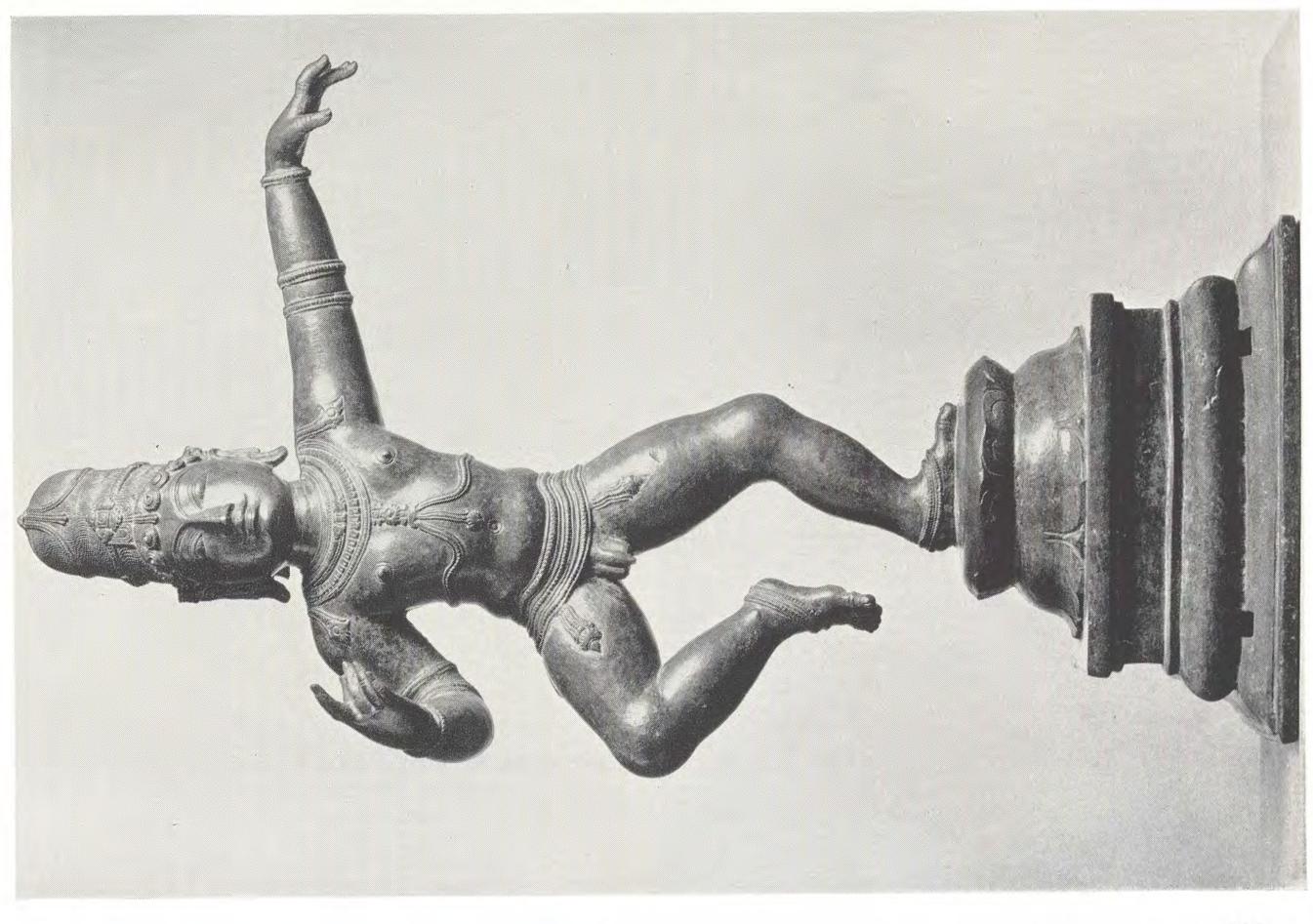
VISHNU

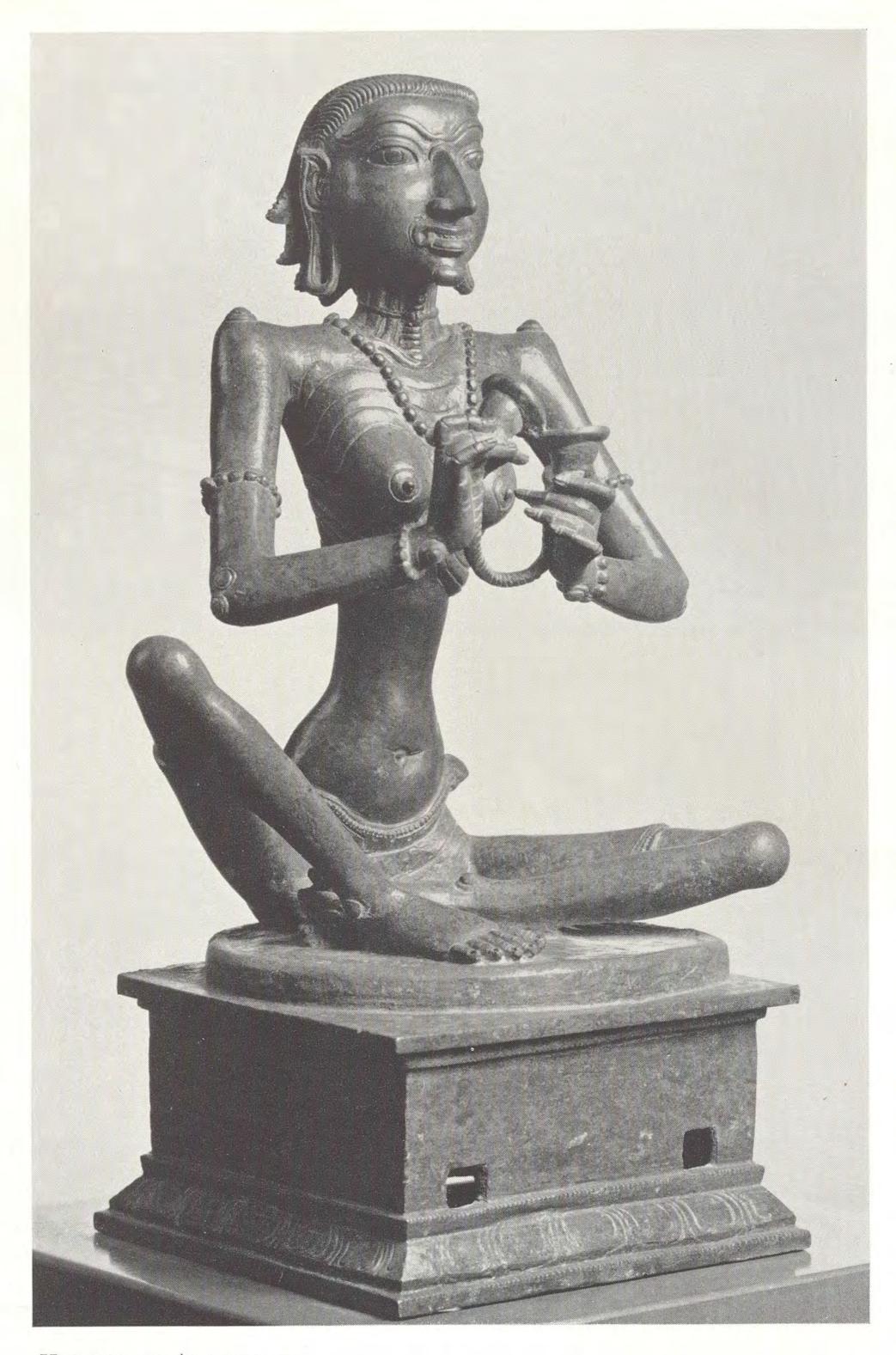
12th century (Chola, about 850-1287) Bronze. 21" high. 56-109

The image is a companion piece with the Bhu Devi reproduced on this page.









KARAIKKAL-AMMAIYAR

13th-14th century (Late Chola to Vijayanagar, about 1370-1565) Reportedly from Tanjore Bronze. 161/4" high. 33-533

Karaikkal-Ammaiyar is a female saint of Siva, whose emaciated body indicates her self-denial and penance in the worship of Siva. To reward her devotion Siva permits her to accent the rhythm with cymbals when he performs his dance of cosmic creation.



SIVA NATARAJA

12th-13th century (Late Chola, about 850-1287)

Bronze. 33½" high. 34-7

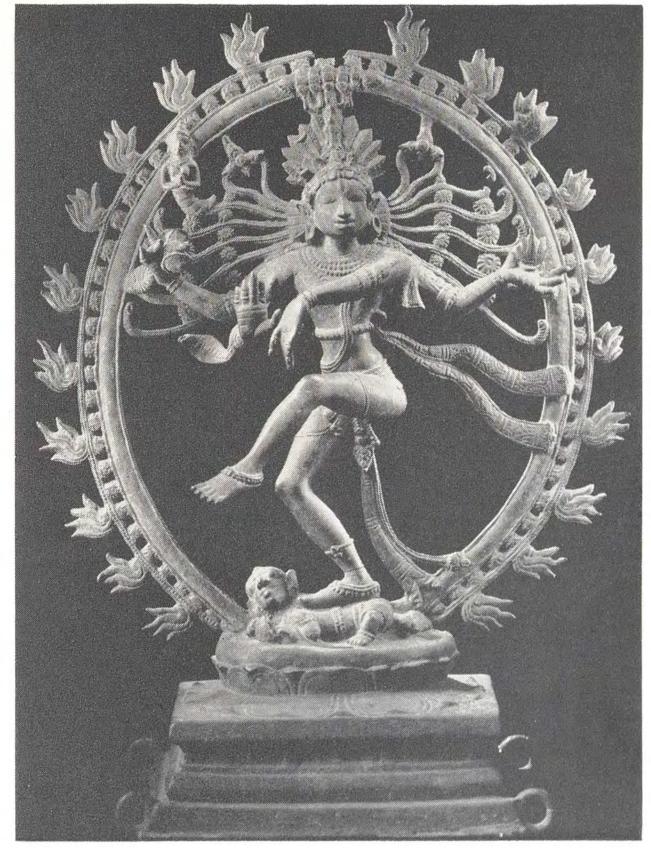
As the Nataraja, Siva becomes Lord of the Dance, and his performance symbolizes the eternal cycle of life: creation, preservation, and destruction. The four arms represent, iconographically, these powers of Siva: the upper right holds the drum, or vibrant rattle, of creation; the upper left, the flame of destruction; the lower right is raised in the gesture of protection to his worshippers; the lower left points to the upraised foot that symbolizes escape from illusion, shown by the dwarf whom he crushed beneath his right foot.

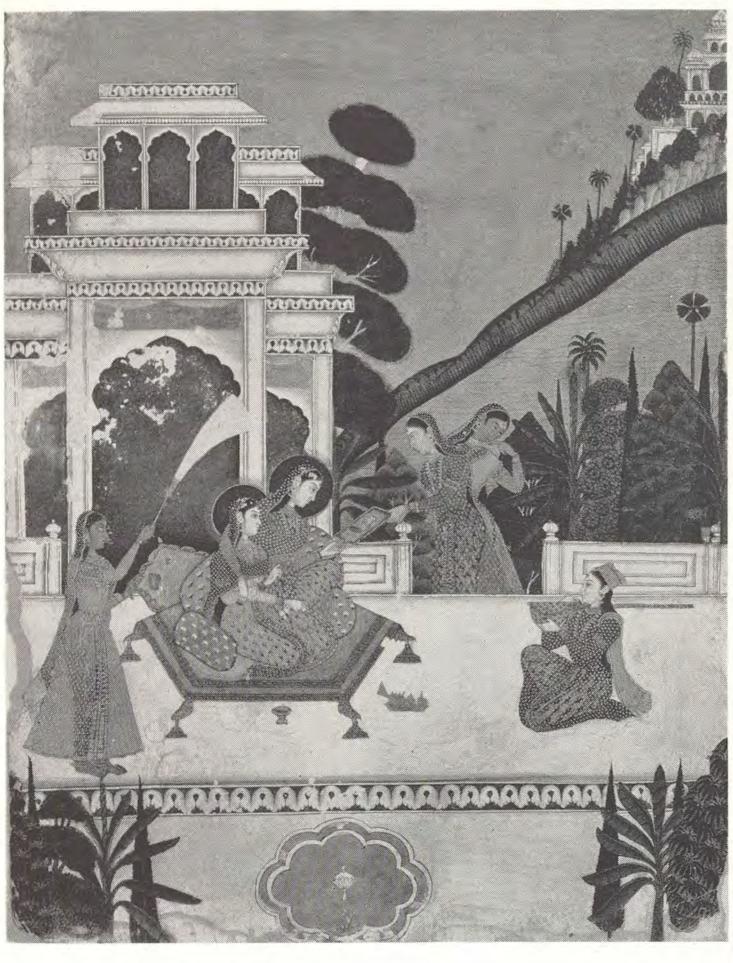
Right

SIVA NATARAJA

12th-13th century (Chola, about 850-1287) Bronze. 13 3/16" high. 50-20

The image is iconographically more complete than the larger one shown above. The ring of fire is present, and the flowing locks of the god s hair sweep out to either side. In Siva's hair, on the left, is the mermaid, Ganga, who once descended from Heaven in a great torrent of water which, to save the earth from flood, Siva caught in the strands of his hair and directed into a channel which became the Ganges river.





DHANASRI RAGINI

About 1740, Deccani, Hyderabad Color and gold on paper. 123/8" x 91/8". 31-131/7

Two princesses are seated on a terrace, one serving girl holds a fan while another kneels waiting with a musical instrument. One of the princesses is looking at the portrait of her lover. The theme, called "Dhanasri Ragini," occurs in both music and painting. The ragas and raginis indicate the dominant and subordinate modes in Indian music, each one of which is associated with a particular hour of the day and season of the year.

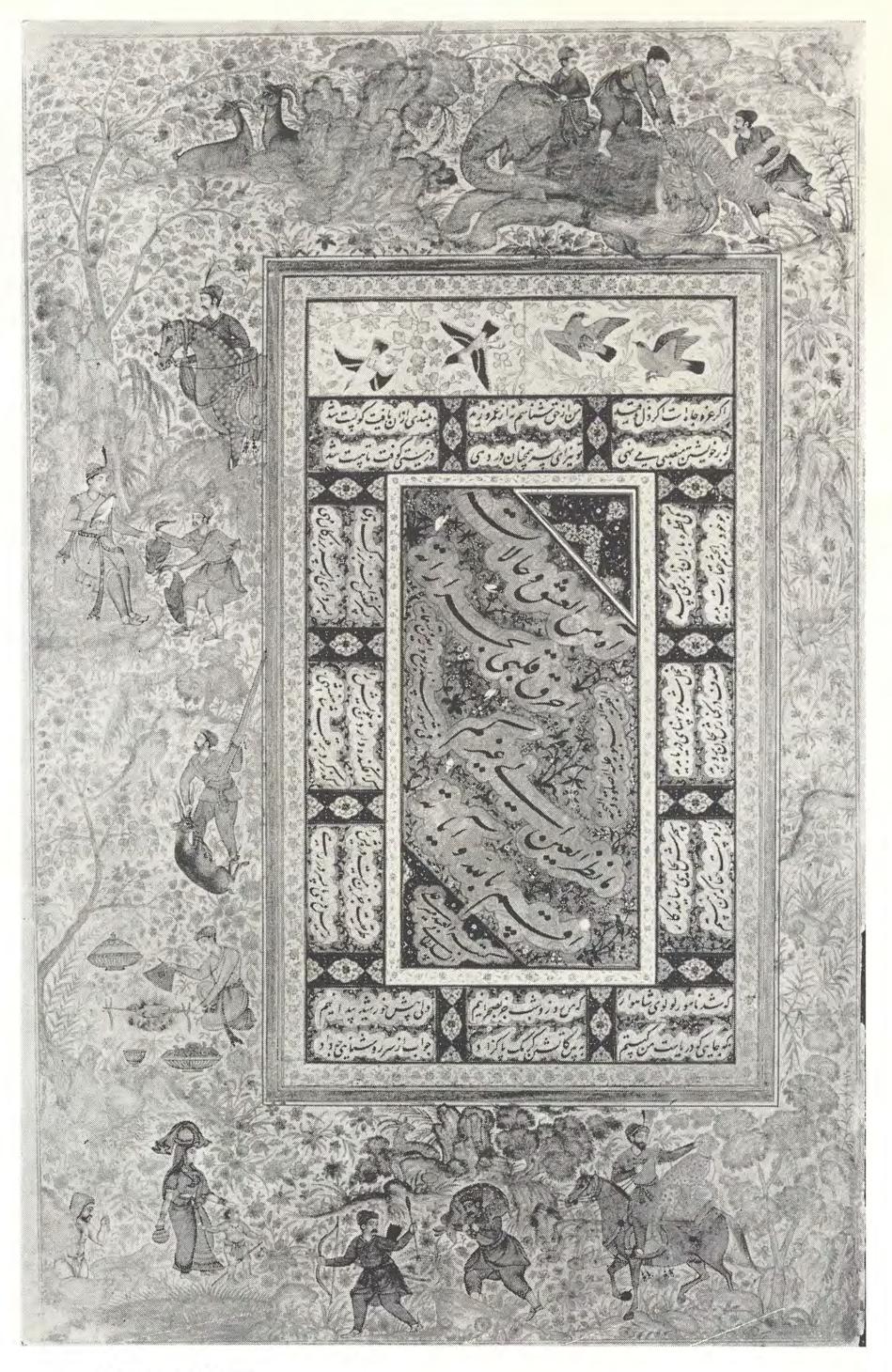
Below

KRISHNA PLAYING THE FLUTE WITH RADHA AND RUKMINI

About 1750, Jaipur, Rajasthan Color and silver on paper. 117/8" x 83/8". 31-131/8

The loves of Krishna, an incarnation of Vishnu, are the central theme in much of the painting of Rajasthan, northwest India. The miniatures, rich and brilliant in color, combine ancient Indian tradition with a detailed delicacy introduced from Persia by way of the Mughal court of Delhi.





ALBUM PAGE

Attributed to Aka Riza and Dawlat Mughal, about 1609 Color and gold on paper. 165/8" x 101/2". 48-12/2b

The leaf, one of two in the collection, carries a miniature on one side and calligraphy on the other, both with illuminated borders. The two leaves come from an album known as "Murakka Gulshan," made for the Mughal Emperor of India, Jahangir. The extreme elegance of miniature painting for the Mughal court could not be better illustrated than by the borders which show incidents of the hunt and are executed in various shades of gold and light, transparent colors.

Below

PORTRAIT OF AN OFFICIAL

Artist unknown, Mughal, 17th century Color and gold on paper. $9\frac{1}{8}$ " x $6\frac{1}{4}$ " 35-30/3

The Mughal court artists excelled in portraiture. Their miniatures, often done with restraint and elegance, have preserved convincing and penetrating likenesses of the great emperors of India together with the princes and officials of the court.

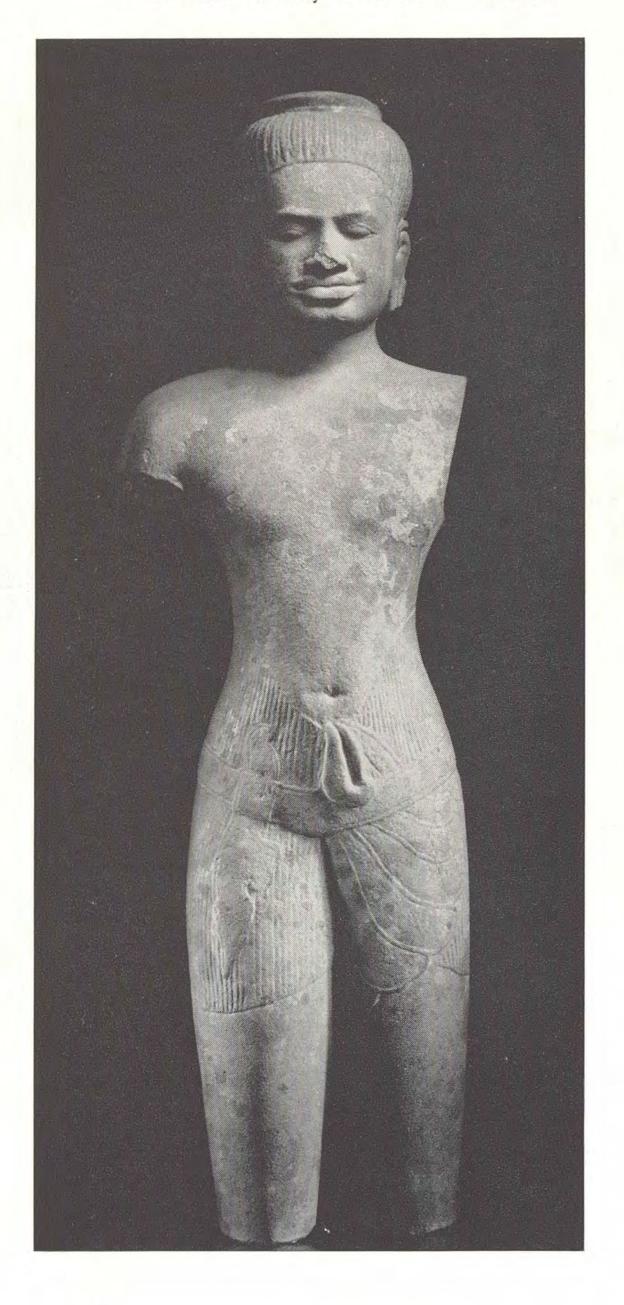


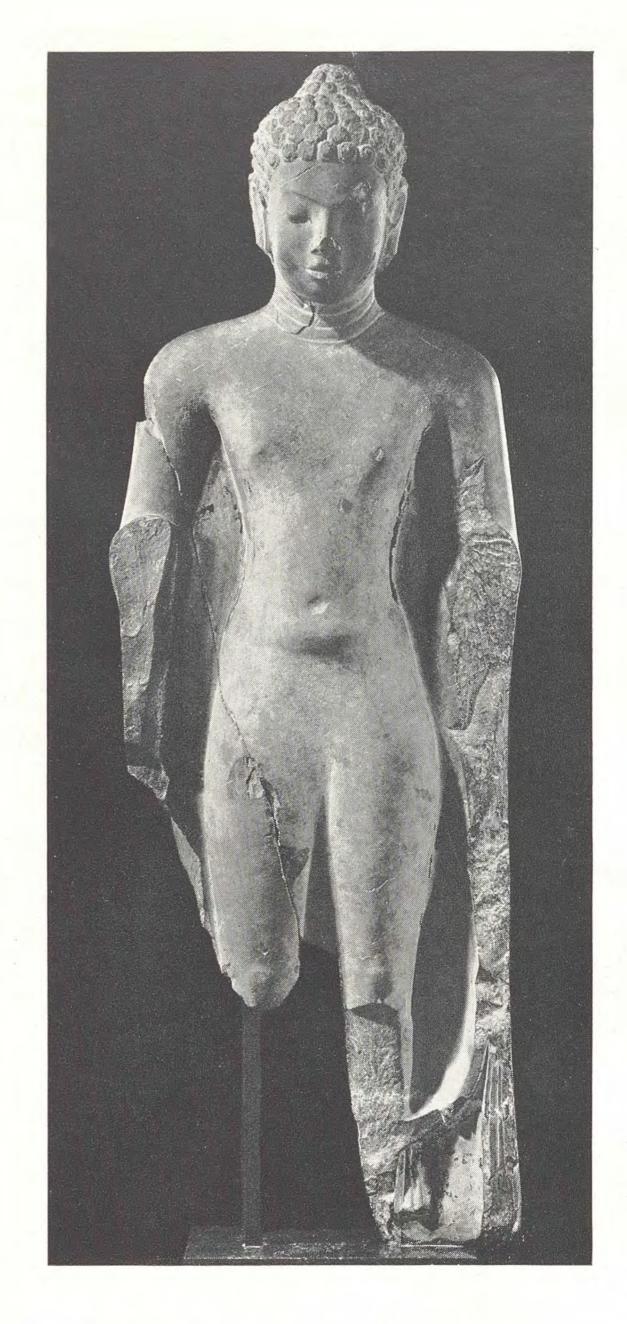
Right

STANDING BUDDHA

Siam, Môn-Gupta style 6th-7th century (Dvaravati Period, about 400-1000) Marble. 51½" high. 35-33

The Môn race, which occupied Central Siam from about 400 A.D. until the Khmer rule near the end of the 10th century, followed the Buddhist faith. The style of their religious sculpture was derived from India of the Gupta period, but with distinct modifications. There is the same diaphanous drapery, but even more simplified than that of Indian sculpture at Sarnath, and the folds of the robe are only indicated at the base.





Left

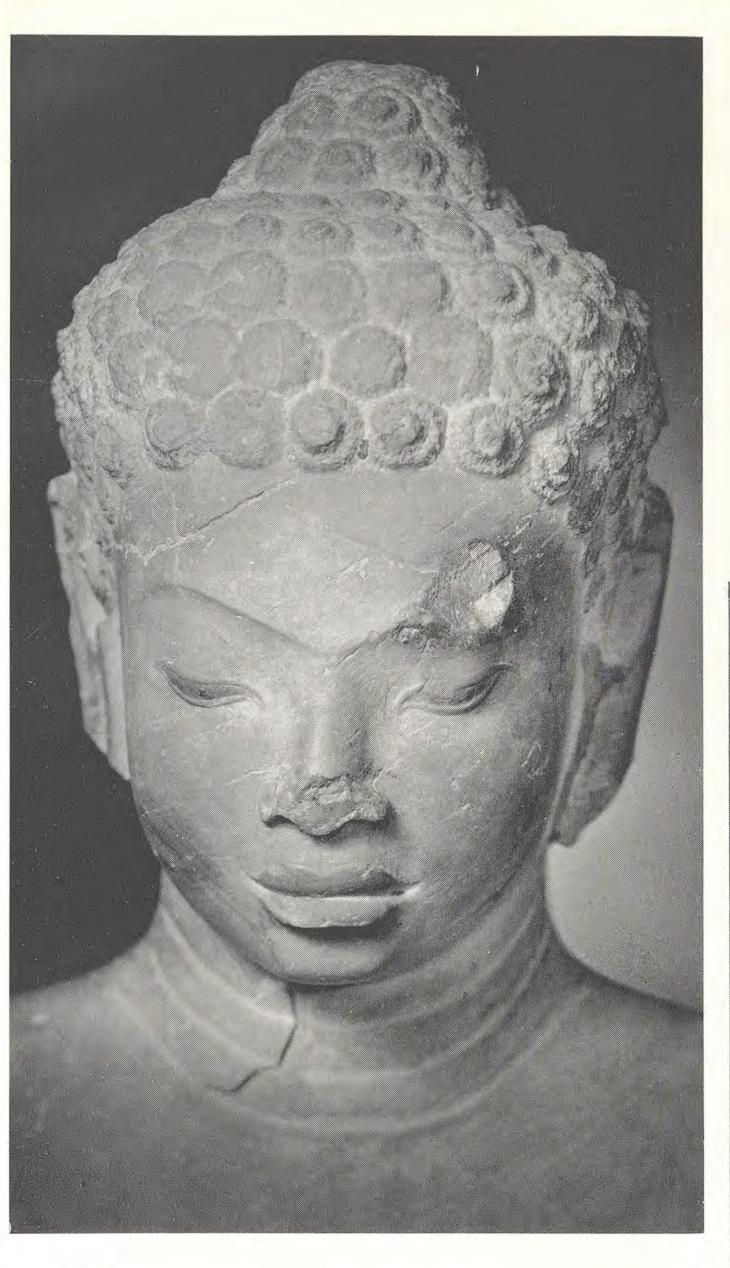
Unidentified Deity

Khmer

Late 10th century

Sandstone. 281/2" high. 46-34

In Cambodia the artistic heritage from India of the Gupta period became so modified by the native genius of the Khmer race that their art possesses qualities quite distinct from any other part of Asia. The simple and solid masses of the bodies and the broad faces with wide, half-smiling mouths, as well as an extraordinary youthful joy of the Khmer style are all evident in this figure.



Right

HEAD OF AVALOKITESVARA

Cambodian, 12th century (Reign of Jayavarman VII, 1181-1201)

Greenish sandstone, brown patina. 161/2" high. 30-34

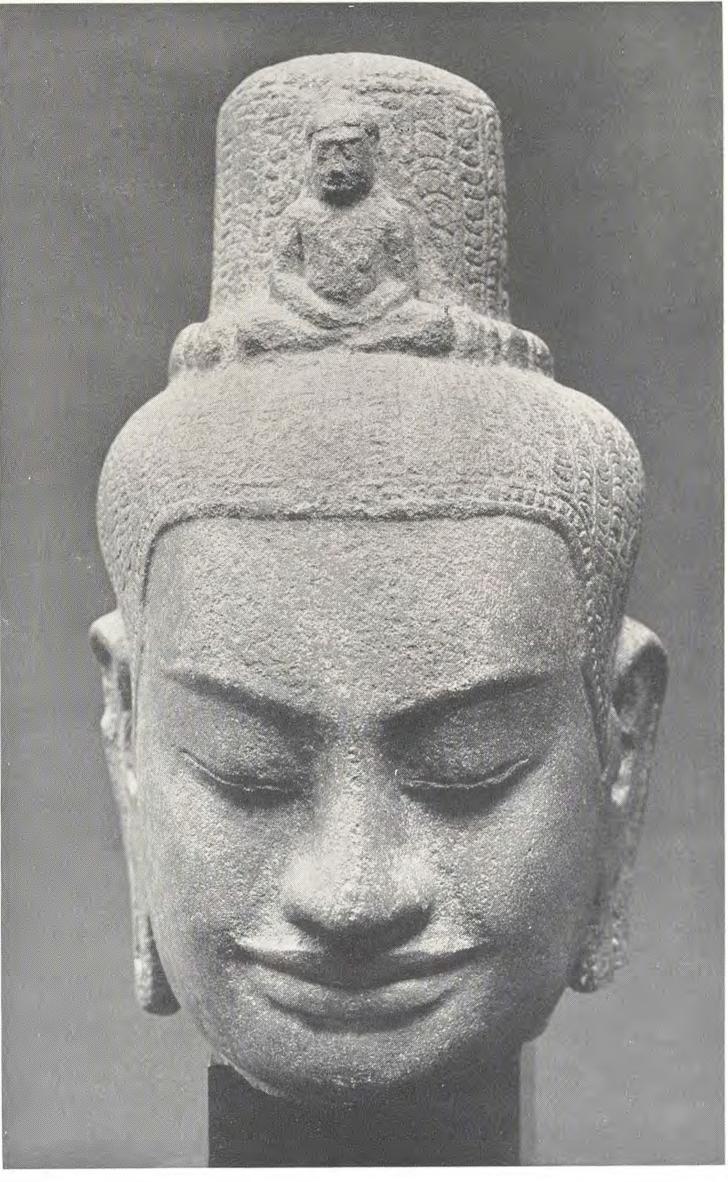
In the late classic style, the treatment of the face has become much softened, and the expression has become even more gentle. During the reign of Jayavarman VII, there were built the walls and five gates of Angkor Thom, and the Bayon constructed in the center. It appears probable that this king shifted the worship in the temple from the Hindu Vishnu to Buddha. The head, identified as Avalokitesvara from the small Buddha in the crown, comes from the temple of Prah Khan, constructed in the time of Jayavarman VII.

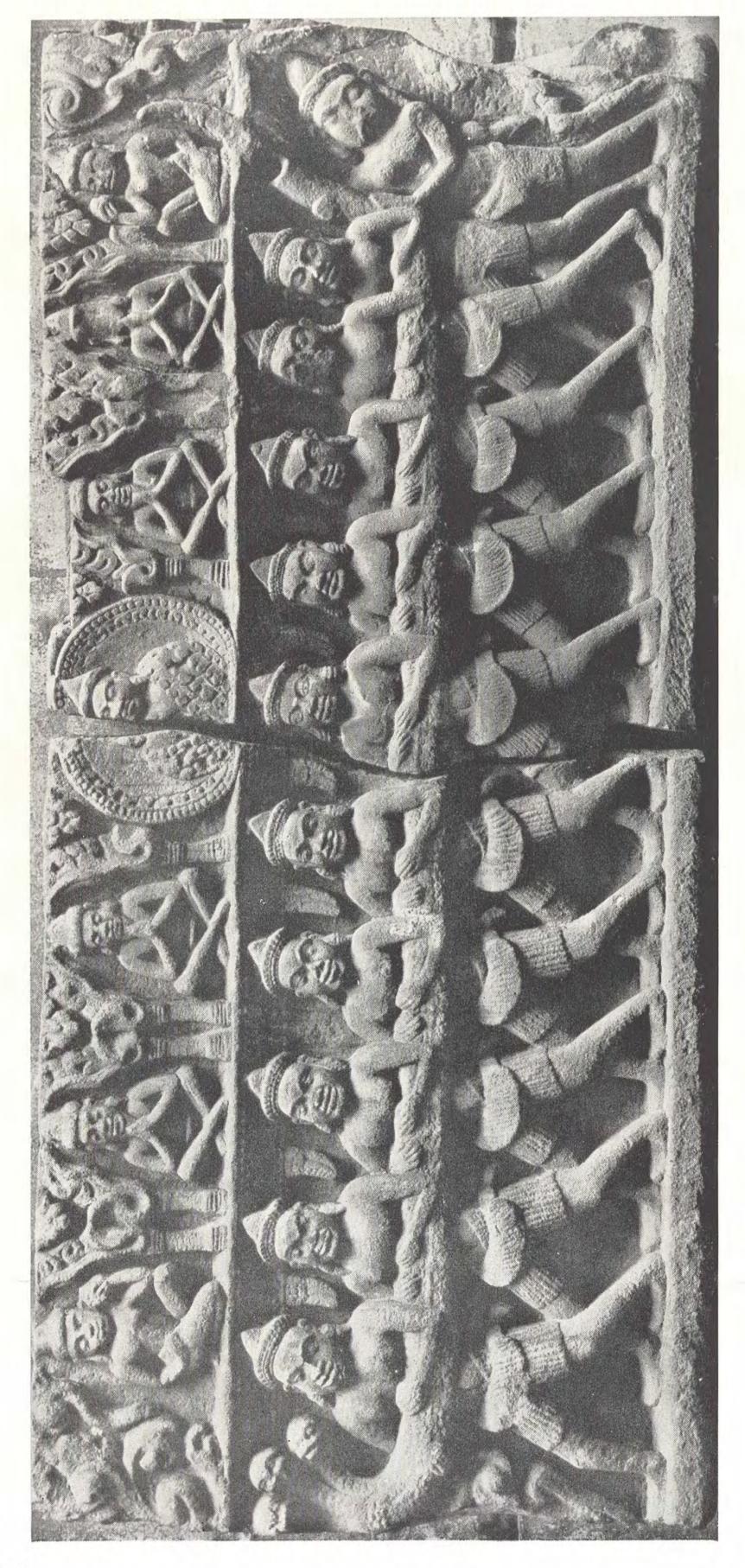
Left

DETAIL OF STANDING BUDDHA

Siam, Môn-Gupta style 6th-7th century (Dvaravati Period, about 400-1000)

In the head of the figure on the left, such features of the Gupta style in Siam as the broad brow and narrow chin, a slight ridge about the eyes, and the light spring of the long eyebrows, are clearly evident.





GODS BEARING A SERPENT Khmer, 10th century. Red sandstone. 30" x 69". 48-18

The extensive complexes of Angkor Wat and Angkor Thom are the largest and best known of the Cambodian ruins. But throughout the jungles, the French archeologists have located the remains of over four hundred stone-built temples, and consequently it is sometimes impossible to identify the exact origin of a sculpture, as in the case of this relief. The subject may be the legend of the churning of the ocean of milk in order to obtain the elixir of immortality. Mount Mandara, possibly represented above in a roundel, was used as the churn-staff, and the serpent, Ananta, coiled about the mountain, was used as the rope, the gods pulling on one end and the demons on the other, while Vishnu urged on the labor.



APSARAS

Khmer, late 13th-14th century Sandstone. 30³/₄" x 13". 49-21

Right

VISHNU

Java, 8th-9th century (Sailendra Dynasty, about 750-860 Bronze. 61/4" high. 56-74

Lower left

Indra on His Three-Headed Elephant

Khmer, 10th century From Banteay Srei Temple, 967 A.D. Red sandstone. 22½" x 16½". 49-20

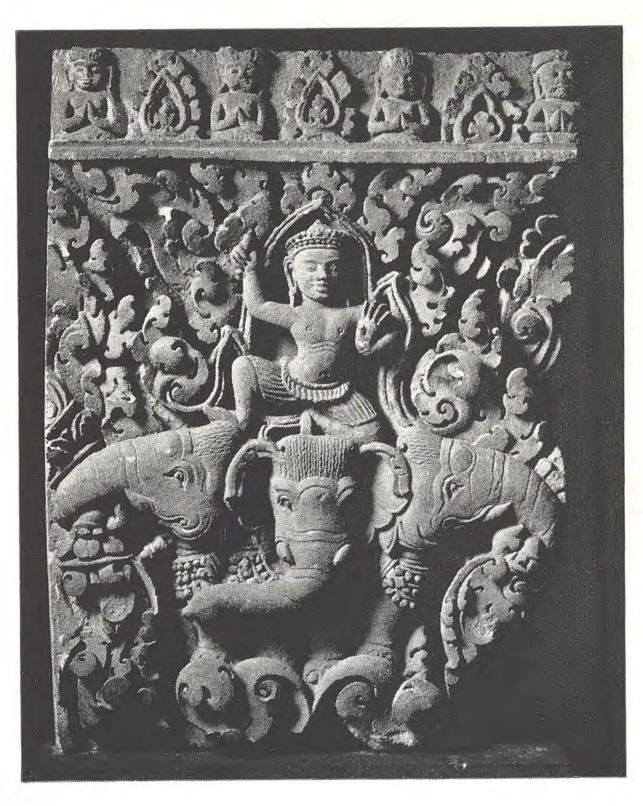
Lower right

PADMAPANI BODHISATTVA

Java, 8th-9th century (Sailendra Dynasty, about 750-860

Bronze. 53/8" high. 56-73







The Art of the Near East

The art of Persia has long been known to the West as the supreme achievement in decorative design. This is Persia of the Islamic period, famed for its weaving, its Arabic and Persian calligraphy, and its pottery. Behind this lies the early art of Iran manifested in powerfully decorated Neolithic pottery dating from the second millenium B.C. Somewhat later than this civilization and continuing until the Achaemenid Dynasty (550-330 B.C.), a colony of bronzecasters in the province of Luristan, southeast Persia, were producing an animal art which had great decorative force combined with marked naturalistic elements. They appear to have introduced the motif of confronted animals, a heraldic design that continues to the present day. In the fifth century B.C. during the Achaemenid Dynasty, the kings, Darius and Xerxes, built their palace complex of Persepolis, from which site came the bull-form capital in the Gallery collection (see page 13). The Sasanians, whose purely Iranian dynasty lasted from 226 to 641 A.D., were unsurpassed in metal work and the weaving of textiles. The influence of their style, with its pearlencircled roundels and heraldically disposed beasts and mounted knights, spread to the Far East and in Mesopotamia and Iran continued long after the Moslem invasion of Persia in 637 A.D.

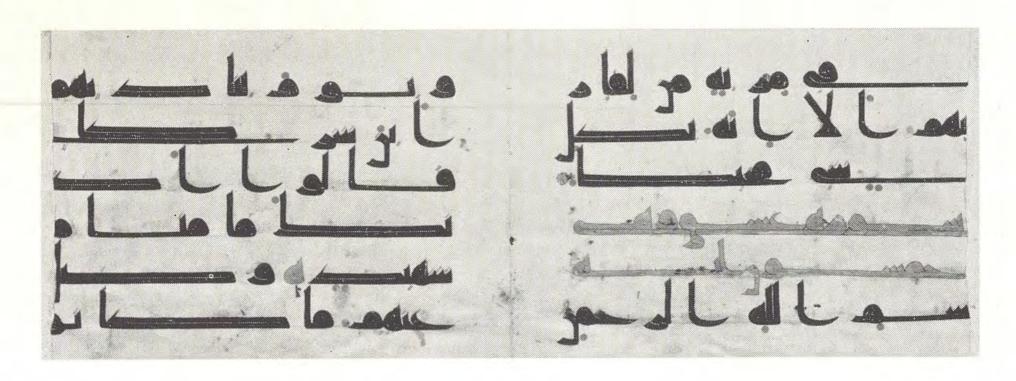
Following the death of Mohammed in 632 A.D., the Arab conquests welded together an empire that included that of the Persian Sasanian Dynasty, Egypt and Spain to the west, and extended beyond the Indus and into Central Asia on the east. The religion of Islam was the unifying factor that bound together so many diverse races and cultures. Islamic art is an amalgam of many elements, and its consistency derives in large part from the fact that craftsmen and artists followed the varying fortunes of succeeding dynasties and moved from one to another of such political capitals as Baghdad, Damascus, Cairo, and Samarkand.

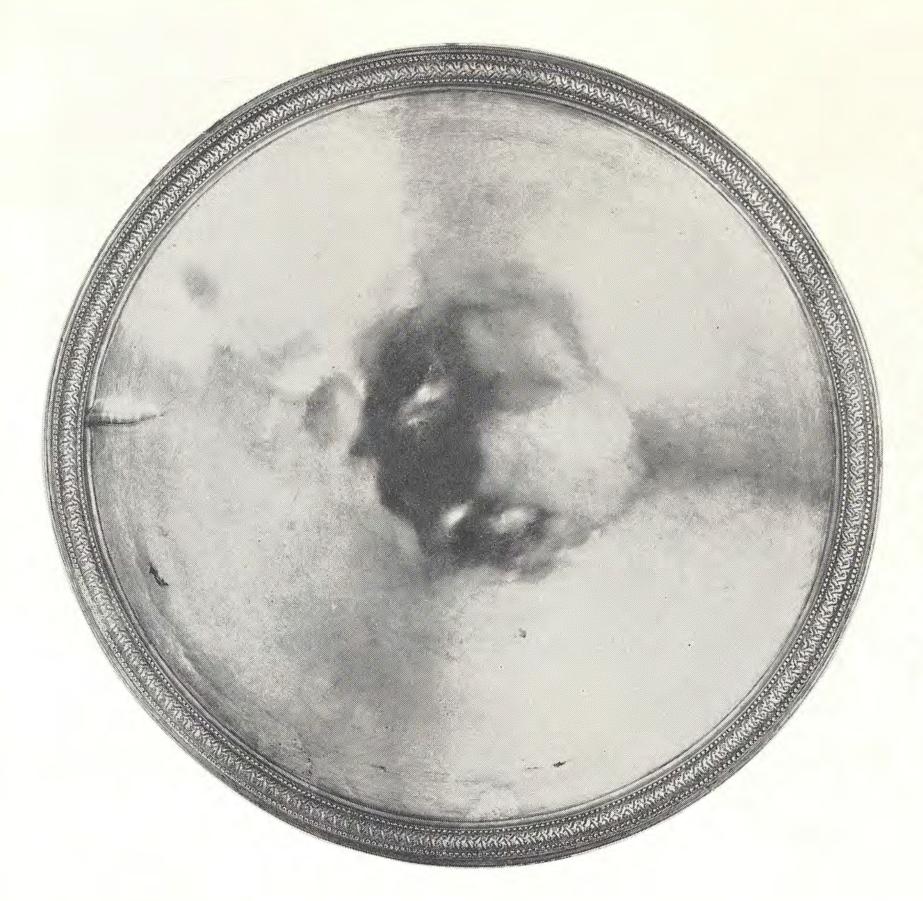
The Moslem interdiction against the representation of living creatures may have originally caused the art to be largely decorative, its ornament based on geometric and floral motifs. This rule, however, was often violated, especially in Persia where figural decoration frequently occurs on textiles and pottery from early in the Moslem era, as may be seen in

figures on the boldly designed tenth century plate from Nishapur. The earliest glazed wares identified appear to be those of the ninth and tenth centuries from Mesopotamia and Nishapur. In the following centuries the Islamic potter developed so wide and varied a range of techniques and shapes that his wares are only rivaled by those of China. Through the eleventh, twelfth, and thirteenth centuries, the kilns of Rayy, and later of Kashan, perfected the techniques of incised, carved, and slip-painted pottery, and one of the triumphs of their craft was the discovery of metallic luster-decoration.

Under the Seljuk Turks who came to power in the eleventh century, the art of metalwork flourished and the incense burners, often in animal forms, and other utensils of pierced and engraved bronze, are masterpieces of conventionalized and geometric design. The Mongol invasion in the thirteenth century laid waste the territories of the Abbasid Caliphs, but by the end of the century the Mongols had themselves embraced Islam and revived the arts. Many craftsmen had fled from Persia during the Mongol conquest and among them, it is believed, the metalworkers who established themselves in Mesopotamia, at Mosul, produced the famous candlesticks, bowls, and plates of bronze and brass inlaid with silver.

Islamic painting is essentially the art of the book, with illustrations and illuminations adding interest and color to the superb calligraphy. The earliest known examples, with one exception, date from the beginning of the thirteenth century and belong to the Mesopotamian School of Baghdad. Many of the Arabic illustrated manuscripts of this period are translations of Greek works on plants, physics, and medicine. During the Timurid Dynasty (1368-1500), a national style of miniature painting was created, characterized by subtle drawing and coloring and an intimate treatment of scenes and small figures. In the sixteenth century, under the Safavid Dynasty (1502-1736), Persian art reached its culmination of elaborate elegance. The founder of the Safavid School of painting, centered at Tabriz, was Bihzad, a master of composition who had first worked under the last Timurid ruler. Under the brilliant Safavid rule the arts of textiles, carpets, and metalwork were also revived.





BASIN

Persian, Parthian, 250 B.C.-226 A.D. Silver-gilt. 105/8" diameter. 35-37/2

By 140 B.C. the Parthians, a people from a region south of the Caspian sea, had conquered almost all the territories of the present limits of Iran. The art of the Parthians reveals an adaptation of classic style with oriental elements of design. The shallow silver basin on the left reveals classic elegance in the restraint of the design. The pattern on the border, however, consists of Iranian motifs: the band of narrow leaves is decorated with a small roundel ornamented with a central dot, and this band, in turn, is enclosed within a border of circles on either side.

Right

Bowl

Persian, Sasanian, 226-632 A.D. Silver-gilt. 11³/₄" diameter. 47-47

The richness of the four hundred year reign of the Sasanian empire is reflected in the elegance of its textiles and work in precious metals. The formal design inherited by the Persians from the conventionalized art of the Chaldeans and Assyrians is strikingly illustrated in this rare silver-gilt bowl. The winged heraldic lion is embossed on a thick sheet of silver and additional markings are engraved on the répoussé surface. The concave back of the bowl is concealed and the vessel strengthened by the addition of a second silver sheet so skillfully joined to the decorated front that at the edge is appears to be one piece of metal. The entire front surface was originally covered with a gold wash, now largely worn away on the rim. Although the bowl is quite shallow, it was probably intended as a drinking vessel.





PLATE

Persian, from Nishapur, 10th century Lead-glazed pottery, painted in green, terracotta red, and black, on mustard-yellow ground. 13-3/16" diameter. 53-10

Some of the pottery made during the 9th and 10th centuries in Nishapur is decorated with semi-abstract designs reminiscent of western contemporary art in pattern quality and distortions of drawing. The figures painted on this plate do not stand on a single ground plane, but are spaced over the vessel in a typically Near Eastern composition.

Below left

BOWL

Persian, "Samarkand" ware, from Nishapur, 9th-10th century

Lead-glazed pottery, painted in terra-cotta red and brown on cream ground 97/8" diameter. 54-79

Most of the abstract patterns on pottery from the region of Samarkand are symmetrically arranged. It was the potters of Samarkand who discovered that painted colors would not run underneath a lead glaze if the coloring agents were mixed with a fine clay slip.

Below right

PLATE

Persian, "Samarkand" ware, from Nishapur, 9th century

Lead-glazed pottery, painted in brown, with terra-cotta red, on cream ground 16½" diameter. 54-80

The design encircling the inner rim of this plate consists of Kufic letters ornamented with motifs of palmettes, and enclosed within a border of braided strands.







EWER

Persian, Rayy (?), 13th century
Turquoise glazed ware, molded design in low relief,
with overglaze painting in white, black, and gold
12½" high. 35-31/5

Right

BOWL WITH MINAI PAINTING

Persian, perhaps Kashan, late 12th-early 13th century Cream-glazed pottery painted with colored enamels (minai). 75/8" diameter. 32-24

The scene represents a courtier seated, with four attendants drinking wine, while four musicians play their instruments. Pottery painted with colored enamels in the *minai* technique was made in both Rayy and Kashan.

Below

PLATE

Persian, Rayy(?), second half of the 12th century Turquoise glazed pottery. 141/8" diameter. 32-25

The design of two addorsed birds with turned heads, on a ground of coiling floral vines is a motif of great antiquity in Persian art forms. The design is carved, standing in low relief, under a finely-crackled turquoise blue glaze. In the 12th century, Rayy (five miles southeast of modern Teheran) was a magnificent city, located on the main trade route across northern Persia, and a leading ceramic center.

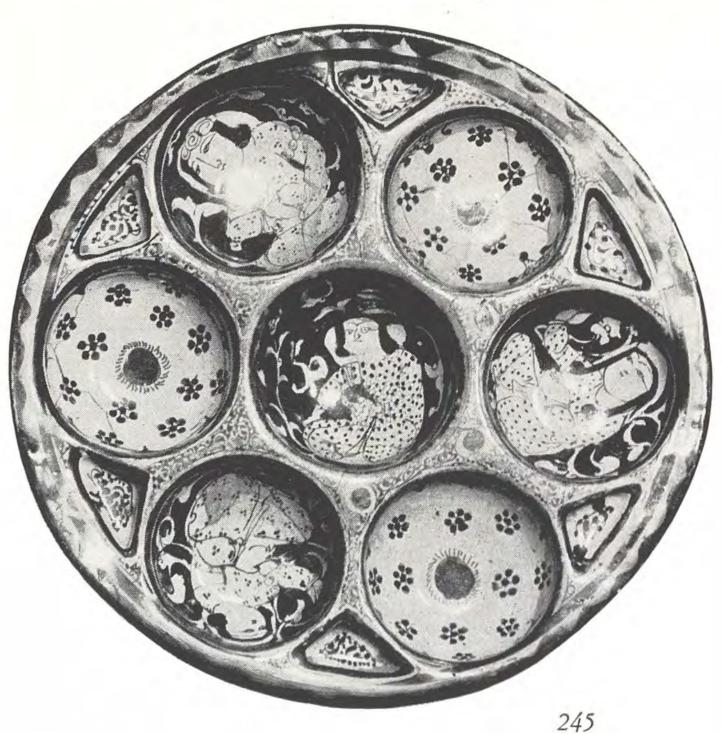
Below

SWEETMEAT DISH

Persian, Rayy, 1st half of 13th century Luster-glazed pottery. 127/8" diameter. 32-110

Luster glaze, as on this compartmented dish, is technically extremely difficult to achieve. The lustrous quality comes from the metallic elements of copper oxide deposited on the vessel at the end of firing in the kiln.





Right

INCENSE BURNER IN THE FORM OF A LION

Persian, 12th century (Seljuk, 1037-1194)
Pierced and engraved bronze. 11½" x 10½". 51-5

Under the Turkish Seljuk Dynasty the art of cast, engraved, and pierced bronze was especially developed in the making of candlesticks and incense burners. The latter were often in the shape of lions or birds, highly formalized and with pierced and engraved palmettes and arabesques. The heads were sometimes detachable, and the bird head below undoubtedly formed part of a burner of which the body is lost.

Below left

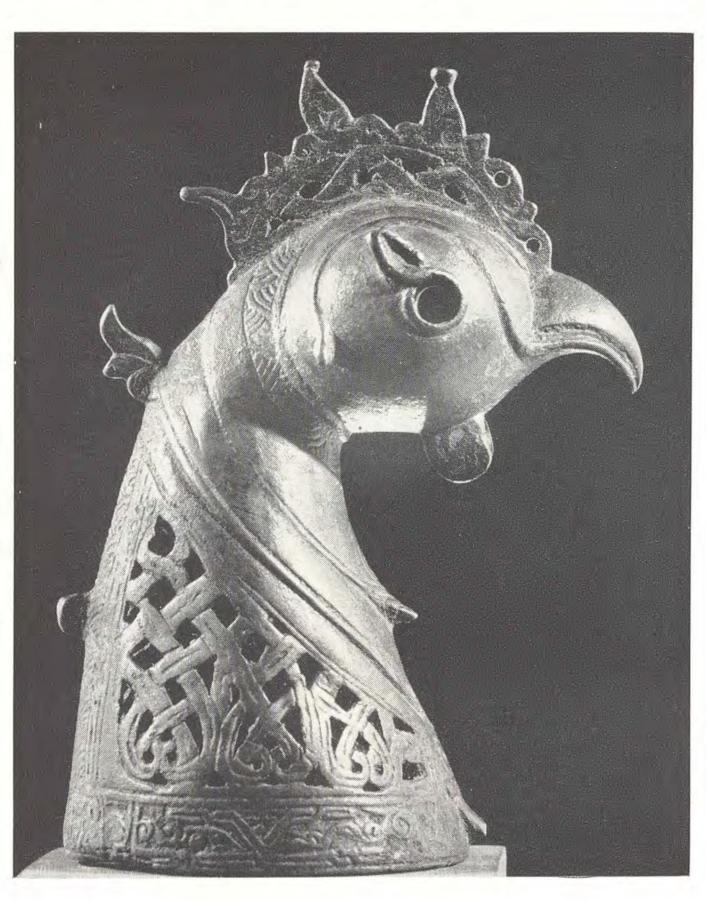
HEAD OF A BIRD

Persian, 12th century (Seljuk, 1037-1194) Pierced and engraved bronze. 7" high. 51-22

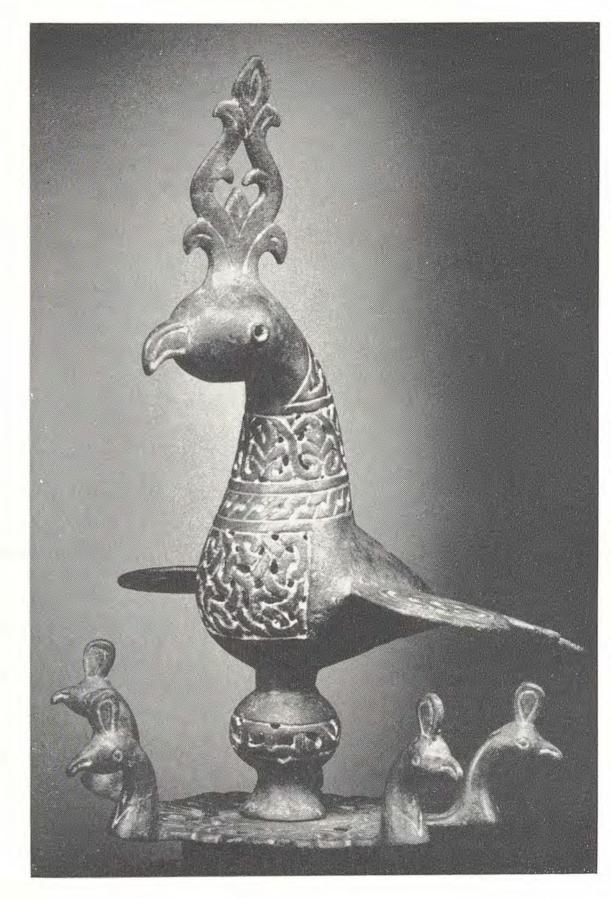
Below right

FINIAL IN BIRD FORM

Persian, 12th century (Seljuk, 1037-1194) Pierced and engraved bronze. 83/8" high. 54-20









Left

BUCKLE

Persian, Safavid, dated in accordance with 1612 Steel, inlaid with gold. 33/4" x 23/4". 34-223

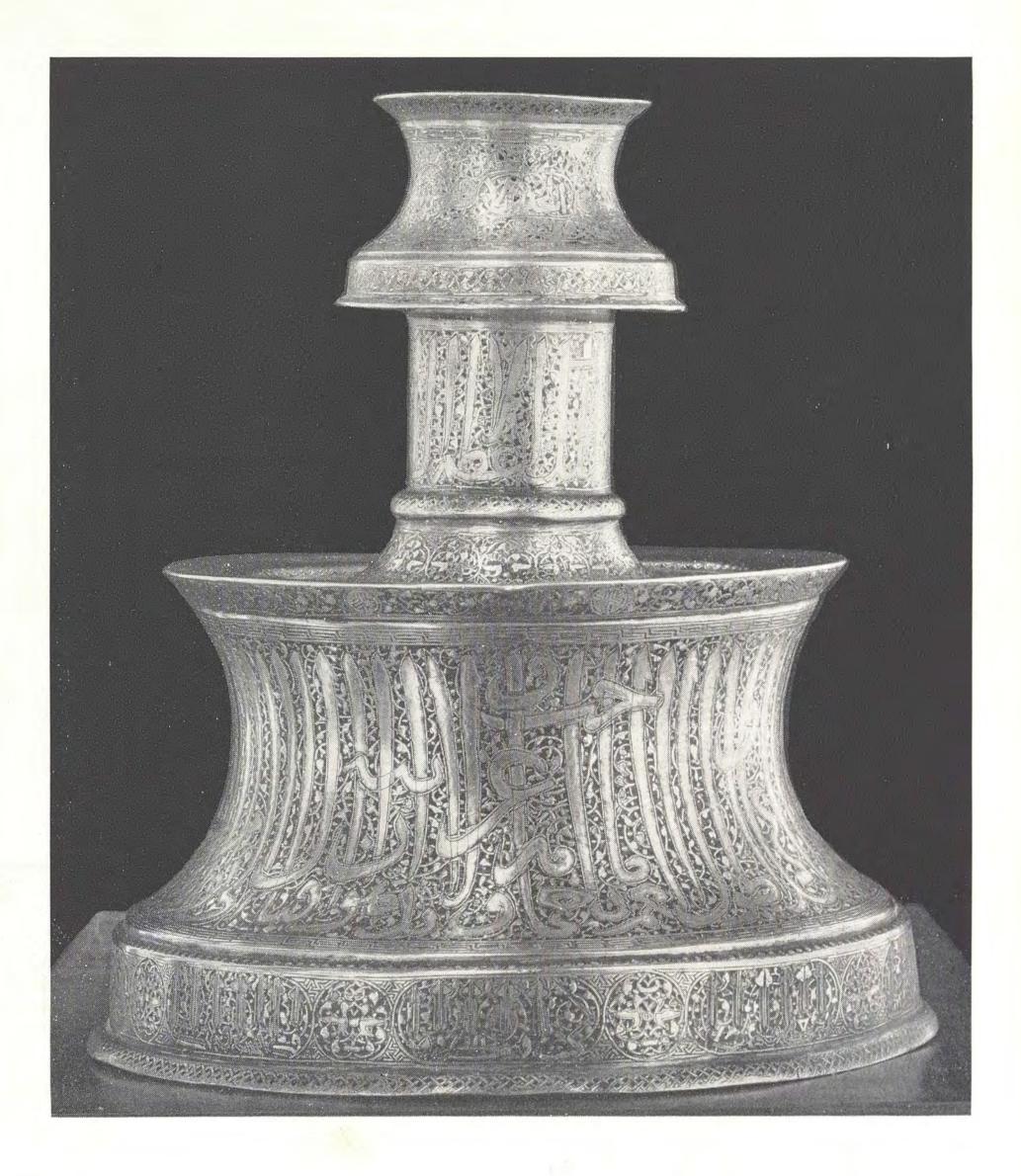
The exquisite workmanship in metal inlay for which the Safavid dynasty was noted is clearly revealed in this elegant bronze buckle. Not only is it significant because it is dated, but also because it is a portrait of one of the famous Safavid rulers, Shah Abbas (1587-1629). The Shah, identified by his long mustache, is seen in an informal moment at court, drinking wine with two attendants.

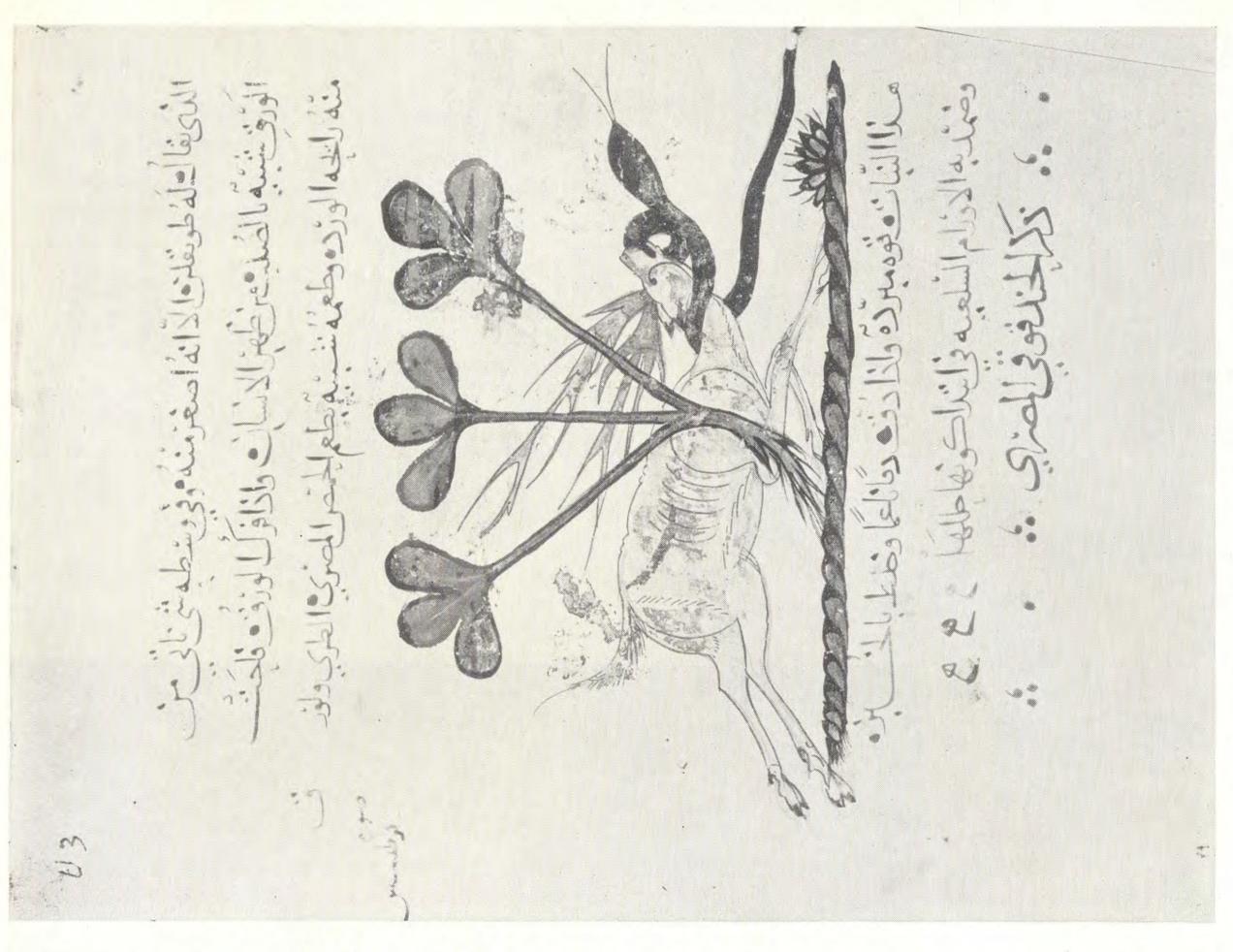
Right

CANDLESTICK

Persian, Mosul, early 14th century Brass, engraved and inlaid with silver and gold. 91/4" high. 51-6

The sumptuous candlestick of inlaid brass was produced when Persia was ruled by Mongol princes known as the Il-Khans (1256-1353), at a time when metalwork attained a peak of elaboration and intricate design. In the candlestick the form of the socket repeats, in smaller scale, the shape of the excellently proportioned base. The design is successfully dominated by the strong, broad letters of the calligraphy, inlaid in gold against a background of interlocking floral scrolls in silver.







PAGE FROM THE JAMI AT-TAWARIKH
(UNIVERSAL HISTORY) OF RASHID AL-DIN
Persian, late 14th century

Miniature painting in colors on paper. 131/8" x 91/4". 46-40

STAG, SERPENT, AND SIMPLE

Mesopotamian school, dated in accordance with 1224

Signature of Abd Allah ibn al Fazl

Page from a manuscript. 123/4" x 91/2". 44-40/1



TWO PAGES FROM THE SHAH-NAMAH (BOOK OF KINGS)

Above

AFRASIYAB KILLING NAWDAR

Persian, 14th century Miniature painting in colors on paper 8-15/16" x 113/8". 55-103 Below

RUSTAM AND ISFANDIAR

Persian, 14th century Miniature painting in colors on paper. 63/8" x 113/8" 33-60

The Shāh-Nāmah, the epic poem of the history of the kings of Persia, was written by the famous 10th century poet Firdausi, and illustrated throughout various succeeding epochs. The two pages here shown (from the famous manuscript, the so-called Demotte Shāh-Nāmah) were painted in the era following the Mongol invasion and reveal a mixture of Chinese and Persian elements typical of the school of painting at Tabriz.





HUNTING SCENE
Persian, 16th century
Color on paper 736" v

Color on paper. 73/8" x 61/8". 43-6/3

The hunting scene is one of the most ancient subjects in the art of Persia. It occurs on the Sasanian rock carvings of Taq-i-Bustan, and on their silver salvers; in later times it is the theme of countless miniatures. The flower-decked landscape with its brightly colored, sponge-like hills is typical of Safavid painting.

Page 251, right

Young Man With a Falcon

Persian, about 1520 Color on paper, album-leaf. 9" x 5½". 43-6/1

During the Safavid period (1502-1736), in addition to miniature paintings as book illustrations, individual portraits were painted as independent album leaves, the subject frequently being an elegant courtier.

Page 251, left

BEGGAR DENIED ALMS AT THE GATE OF A MOSQUE

Persian, 1540-1549

Page from a Būstān manuscript by Sa'dī in colors on paper. 113/8" x 71/2". 43-5

The influence of Bihzad, the founder of the west Persian School of Tabriz, is evident in the brilliant colors, the lively expressions on the faces of the scholars in discussion, and the intricately detailed presentation of the interior of the mosque with its beautifully patterned tiles. One inscription gives the date of the Sultan, Abu'l-Ghazi Abd al-Aziz Bahadur, 1540-49; another the name of the artist, Abd Allah Musawwir.

Below

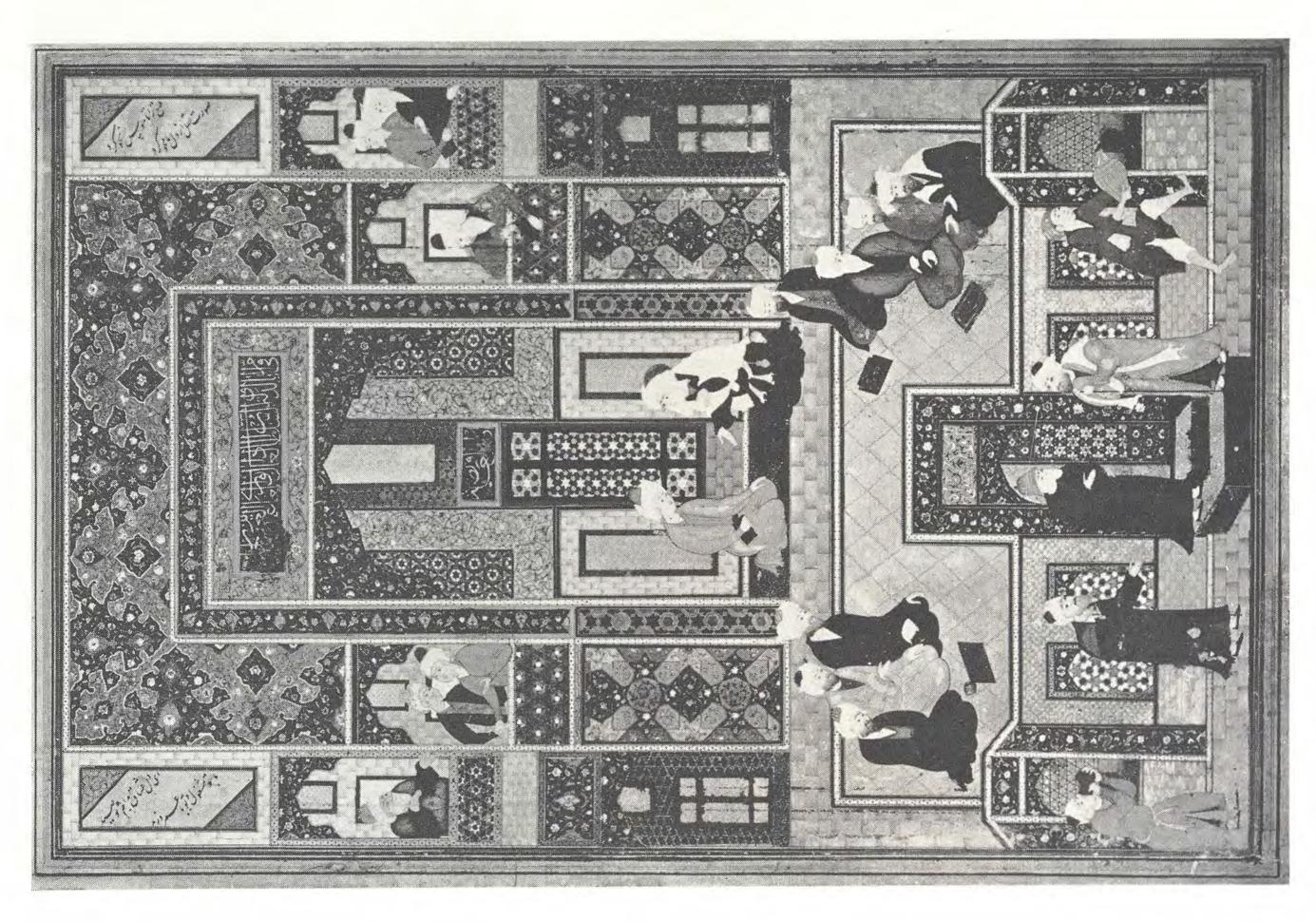
BIRDS AND BEASTS IN A FLOWERY LANDSCAPE

Signed, Ustad Mohmad (Muhammad) Persian, Tabriz School(?), 16th century Ink on paper. 6½" x 9¾". 43-6/2

In Persian drawings of nature, the background is often entirely filled with flowers drawn in minute detail. Here this Persian concept is mingled with a Chinese manner apparent in the naturalistic rendering of the plants and animals as well as in the absence of color.









CARPET, KASHAN

Persian, about 1600 Silk tapestry with gold and silver threads. 7' 11½" x 5' 1½". 32-70

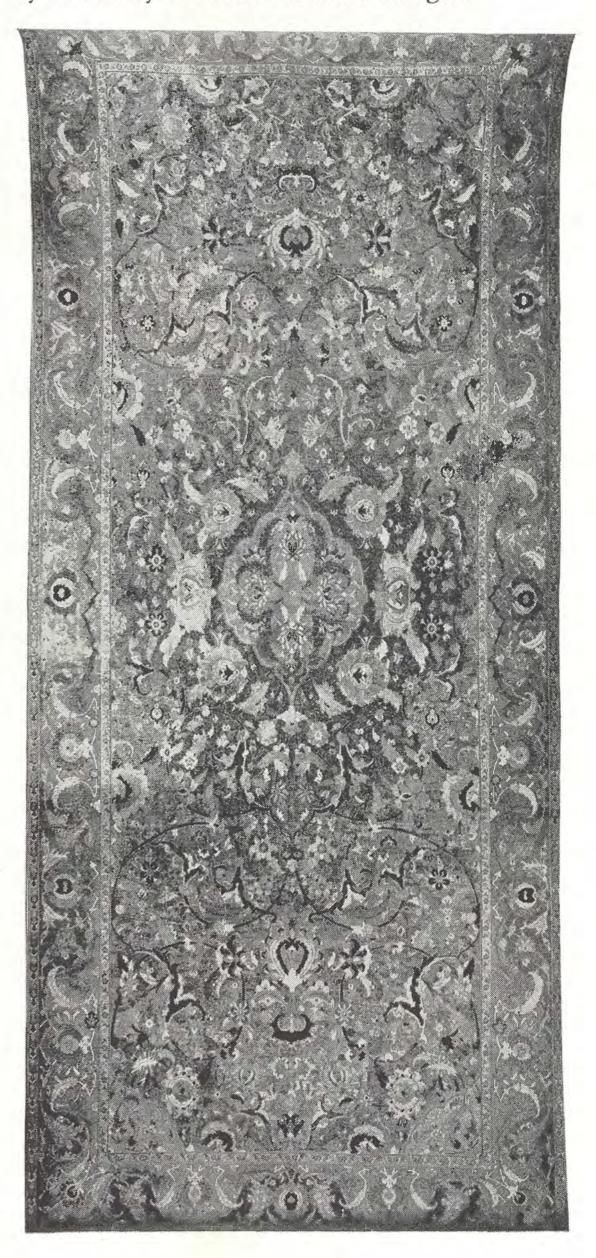
The magnificence of this silk tapestry rug woven with gold and silver thread identifies it with productions from royal manufactories. A large quatrefoil medallion dominates the center on a gold ground ornamented with floral arabesques and a pair of leopards attacking a deer, all designed in soft and brilliant colors. The golden field is framed at each corner with a large half-palmette design, and the entire central portion is enclosed within a wide border composed of compartments irregularly outlined by palmette motifs. Each metal thread is spirally wrapped around a silk thread of similar color, leaving enough of the silk uncovered so that the sumptuous effect of both silk and metal threads is revealed.

Below

CARPET, so-called "POLONAISE"

Persian, 1st half of 17th century Woven and tied with the Sehna knot in silk, gold, and silver threads. 13' 9" x 6'. 33-460

The term "Polonaise" has been given to a group of luxurious carpets woven with silk, gold, and silver threads for the court of Shah Abbas I (1587-1629). Since rugs of this type were first known in Europe from the Prince Czartoryski collection in Poland, it was wrongly supposed for many years that these carpets were produced in a Polish factory. This exquisite carpet, formerly in the Abruzzi collection in Florence, is one of the largest and most elegant. The formalized floral pattern is woven with twenty soft colors of silk, and the effect of brilliance is achieved by an overlay of threads of silver and gold.



Native Arts

The artistic attainments of such relatively isolated, indigenous cultures of the world as those of the Americas, the Pacific Islands, and Benin are also surveyed in the Gallery collections.

In the early art of the Western Hemisphere, the Pre-Columbian, or Pre-Hispanic, civilizations of Mexico and Central America are illustrated by ceramics, sculpture, and gold work, with a notable emphasis on objects from the Vera Cruz area and from the Colima and Nayarit regions on the west coast. A large, characteristic group of both modeled and elaborately painted pottery objects reflects the contemporaneous (400-1200 A.D.) Nazca and Mochica coastal cultures in South America.

On the northern continent the Plains Indians and those of the Southwest are the most adequately represented. Typifying the wares of the

former, the range is from pottery of the Middle Mississippi Period (ca. 1300-1700 A.D.), from Southeastern Missouri; to quill- and bead-decorated costumes extending into the late nineteenth century. Examples of Southwestern arts include early Pueblo pottery and later Navajo weaving and silver crafts. From the era of the Spaniards' advent in the Southwest are santo carvings, and woven textiles from the Rio Grande Valley. Ceremonial and utilitarian carvings in wood, ivory, and slate evidence the animistic preoccupations of the Northwest coast natives of British Columbia and Southern Alaska.

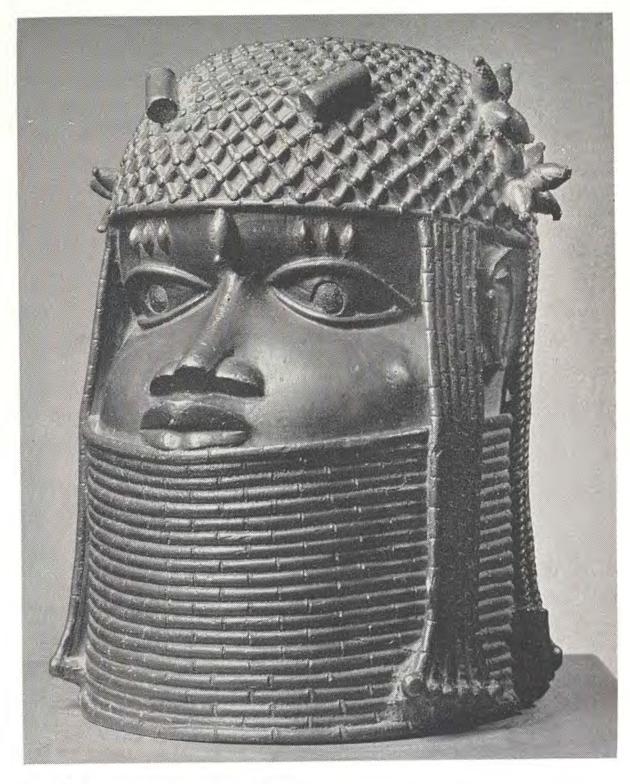
The skillful metalworking techniques of the Eastern Hemisphere are exemplified by the Benin bronzes illustrated below, while masks and weapons reveal the fine craftsmanship of the Pacific Island cultures.



NOBLEMAN AND ATTENDANTS

Benin Culture, Nigeria, Africa, 16th century

Bronze Plaque, 143/4" x 151/2". 58-3



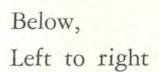
HEAD OF AN OBA

Benin Culture, Nigeria, Africa, early 17th century

Bronze. 11" high. 58-66



PALMA
El Tajin, from Vera Cruz
About 300-900 A.D.
Volcanic stone, 32" high. 49-47



AHUL KACHINA (Germ God)

Hopi, Arizona, about 1885-95 Polychromed wood and cloth. 13½" high 50-73/1 Gift of Daniel R. Anthony III and Mrs. Eleanor Anthony Tenney

BOWL IN THE FORM OF A CONCH SHELL

Middle Mississippi Culture, Temple Mound Period, Peniscot County, Missouri, about 1300-1700

Pottery, 101/4" long. 32-73/19

PIPE

Crow, Montana, 2nd half of the 19th century Pipestone (catlinite) bowl and stem, 23½" long 50-73/54 Gift of Daniel R. Anthony III and Mrs. Eleanor Anthony Tenney

CEREMONIAL OLLA (water jar)

Zuni, New Mexico, 18th century Pottery with slip decoration, 8½" high. 33-1116

NUESTRA SENORA DEL ROSARIO

Santa Cruz Valley, New Mexico, about 1800-1850 Polychromed wood and cloth; tin crown. 31" high 33-1344



MASK
Teotihuacan, from the Valley of Mexico
About 400-800 A.D.
Basalt, 6" x 5". 43-8



Check List of European and American Paintings

Dimensions are in inches. Height precedes width.

The following abbreviations are used:
g—gouache on paper
ms—manuscript, tempera on vellum
ob—oil on composition board

oc—oil on canvas
op—oil on panel
tc—tempera on canvas
tp—tempera on panel
wc—water color on paper
wi—water color on ivory
*—illustrated in Handbook

AMERICAN

- AUSTIN, DARREL (1907-), Blue Bull, oc, 30 x 36. 45-33. Friends of Art Collection. Gift of the Westport Fund.
- BALIS, C. (fl. 1850), George and Emma Eastman, 1850, oc, 53 x 65, 33-43.
- BEAL, GIFFORD R. (1879-1956), New England Church, ob, 16 x 20. 49-63. Friends of Art Collection. Gift of Mrs. David M. Lighton.
 - Rockport, ob, 16 x 20. 47-103. Bequest of Miss Frances Logan.
 - West Wind, oc, 30 x 40. 51-67. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- BELLOWS, GEORGE (1882-1925), Cleaning Fish, op, 131/4 x 193/4. 47-31. Friends of Art Collection. Gift of Mrs. Alfred B. Clark.
- BENTON, THOMAS H. (1889-), The Sun Treader-Portrait of Carl Ruggles, tc, 45 x 38. 36-4. Friends of Art Collection.
- BINGHAM, GEORGE C. (1811-1879), *Fishing on the Mississippi, 1851, oc, 29 x 36. 33-4/4.
 - *Canvassing for a Vote, 1852, oc, 251/8 x 30 3/16. 54-9.
 - Vestine Porter Clark, oc, 221/4 x 18 7/16. 55-1. Bequest of Maude Stark Guinotte.
 - Mrs. B. W. Clarke and Her Brother, oc, 39 13/16 x 30. 53-56. Gift of Mrs. Nellie B. Hussey.
 - Elizabeth Dillingham Keller, 1850, oc, 29½ x 25. 34-28. Gift of Miss M. H. Bogie.
- James Madison Keller, 1850, oc, 29½ x 25. 34-27. Gift of Miss M. H. Bogie. Samuel Ritchey, Sr., oc, 195/8 x 23½. 34-299. Gift of Mrs. Bradley, Mrs.
- Haines, and Messrs. Ritchey.

 Emily Warner Drey Thompson, oc, 29½
- x 241/4. 36-19/2. Gift of Mrs. James Love.
- Judge James Turner Vance Thompson, oc, 29½ x 24¼. 36-19/1. Gift of Mrs. James Love.
- Dr. Benoist Troost, oc, 40½ x 295/8. 35-42/1. Gift of the Kansas City Board of Education.
- Mrs. Mary Troost, oc, 403/8 x 297/8. 35-42/2. Gift of the Kansas City Board of Education.
- Mary Frances Ward, oc, 271/4 x 221/2. 57-121. Gift of the children of Vassie James Hill.

- BLACKBURN, JOSEPH (ca. 1700-1760), The Reverend Peter Bours, oc, 291/4 x 241/2. 33-1451.
- BRAUGHT, ROSS E. (1898-), Tchaikowsky's Sixth Symphony, oc, 36 x 40. 38-15. Gift of Mrs. Massey Holmes.
- BROOK, ALEXANDER (1898-), Portrait Head, tc, 20 x 16. 38-2. Friends of Art Collection.
- BROWN, MATHER (1761-1831), Portrait of a Man, oc, 295/8 x 241/2. 32-198/1.
 - Portrait of a Lady, oc, 29 1/8 x 24 1/2. 32-198/2.
- BURCHFIELD, CHARLES (1893-), Edge of Town, wc, 27 x 40. 41-52. Friends of Art Collection.
- BURNS, DONALD (1919-), *Strike*, wc, 21½ x 29½. 46-4. Friends of Art Collection.
- *CATLIN, GEORGE (1796-1872), Indian Boy, oc, 491/8 x 391/2. 33-12/2.
- CHAPMAN, JOHN G. (1808-1889), The Lazy Fisherman, 1844, oc, 25 x 30. 58-12.
- CHASE, WILLIAM M. (1849-1916), Beach, oc, 143/4 x 20. 47-106. Bequest of Miss Frances Logan.
- Portrait of a Woman, oc, 83½ x 47¼. 33-126. Gift of Ainslie Galleries.
- Baron Hugo von Habermann, oc, 29½ x 24. 33-1599. Gift of Mr. and Mrs. Albert R. Jones.
- Content Aline Johnson, oc, 63 x 39. 50-72/1. Gift of the sitter in memory of her mother.
- * William Rockhill Nelson, 1907, oc, 60 x 36. 34-316.
- Edward Steichen, oc, 32 x 25. 33-1600. Gift of Mr. and Mrs. Albert R. Jones. Still Life, oc, 35½ x 28½. 33-1601.
- Gift of Mr. and Mrs. Albert R. Jones. CIKOVSKY, NICOLAI (1894-), Cranbury Lake, oc, 30 x 401/4. 37-2.
 - Friends of Art Collection.

 Girl with Purple Scarf, 1947, oc, 30 x 26. 51-71. Gift of Mr. and Mrs. Richard S. Davis.
 - Woodstock Barn, g, 173/4 x 217/8. Friends of Art Collection. Gift of Mr. and Mrs. D. L. James.
- COLLIER, CHARLES M. (1836-1909), and GEYER, H?, The Burial of the Minnisink, 1863, oc, 35½ x 51½. 54-29. Gift of Dr. Harry H. Watts.

- *COPLEY, JOHN S. (1738-1815), Sir George Cooke, Bart., oc, 291/4 x 241/2. 30-19.
- att. to Portrait of a Lady, 1765, oc, 40 x 32. 34-186.
- CORBINO, JON (1905-), The Meeting, op, 35½ x 223/8. 45-65. Friends of Art Collection.
- DAVIES, ARTHUR B. (1862-1928), *Italian Hills*, wc, 9 x 12. 47-117. Bequest of Miss Frances Logan.
 - Landscape with Figures, oc, 11 1/16 x 16 1/16. 57-57. Gift of Dupuy G. Warrick.
- DAVIS, GLADYS R. (1901-), Noel with Violin, oc, 351/4 x 231/2. 46-1. Friends of Art Collection. Gift of Mr. and Mrs. Otto Wittmann.
- DAY, HORACE (1909-), Fine Feathers, oc, 16 x 26. 47-91. Friends of Art Collection. Gift of the Trustees of the Kansas City Art Institute and School of Design.
- DE KOONING, WILLEM (1904-), Boudoir, 1951, ob, 27½ x 33¼. 56-125. Friends of Art Collection. Gift of William Inge.
 - *Woman IV, 1952-3, oc, 59 x 461/4. 56-128. Friends of Art Collection. Gift of William Inge.
- *DOUGHTY, THOMAS (1793-1856), Landscape, The Ferry, oc, 263/4 x 411/8. 33-2/4.
- DURAND, ASHER B. (1796-1886), Landscape, 1863, oc, 201/8 x 301/4. 35-45.
- DUVENECK, FRANK (1848-1919), Head of a Boy, oc, 141/8 x 121/8. A35-2.
- EAKINS, THOMAS (1844-1916), Frances Eakins, oc, 24 x 20. 44-55/2.
- *EARLE, RALPH (1751-1801), General Gabriel Christie, oc, 81½ x 52½. 33-169.
- EDMONDS, FRANCIS W. (1806-1863), The Thirsty Drover, oc, 27 x 36. 33-4/1.
- EDMONDSON, LEONARD (1916-), Private World, wc, 10 x 25. 56-122. Friends of Art Collection. Gift of Mrs. David T. Beals.
- EGRI, TED (1913-), Street Scene, oc, 30 x 25. 49-41. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.

EILSHEMIUS, LOUIS M. (1864-1941), Fisherman, oil on masonite, 15 x 25. 53-1. Gift of James N. Rosenberg. Silvery Waters, oc, 14 x 191/4. 46-13/1.

Gift of Mrs. James N. Rosenberg.

- everitt, Paulina, West of Atherton, wc, 14½ x 22. 42-36. Friends of Art Collection.
- *FEININGER, LYONEL (1871-1956), Gaberndorf No. 2, oc, 391/8 x 301/2. 46-10. Friends of Art Collection.
- FLECK, JOSEPH (1892-), Rosita, oc, 171/4 x 18. 40-1/1. Gift of Howard P. and Tertia F. Treadway.
- FLOCH, JOSEPH (1895-), *Interior*, oc, 51½ x 34½. 51-72. Gift of Mr. and Mrs. Richard S. Davis.
- FRIESEKE, FREDERICK C. (1874-1939), Portrait, oc, 24 x 19½. 47-110. Bequest of Miss Frances Logan.
- FULLER, GEORGE (1822-1884), Hannah, oc, 50 x 40. 33-15/1.
- FULTON, ROBERT (1765-1815), Self Portrait, 1807, oc, 293/4 x 241/2. 33-167.
- GEYER, H., see Collier, Charles M.
- GIGNOUX, REGIS (1816-1882), Winter, 1853, oc, 291/4 x 381/4. 33-104.
- GLACKENS, WILLIAM J. (1870-1938), Beach Side, oc, 26 x 32. 47-109. Bequest of Miss Frances Logan.
- the Sea, tempera on paper, 1943, 251/4 x 301/2. 55-90. Friends of Art Collection. Gift of Mrs. Frederic James.
- GREENE, STEPHEN (1917-), The Flagellation, oc, 90 x 40. 51-40. Friends of Art Collection. Gift of the Westport Fund.
- GREENWOOD, ETHAN A. (1779-1856), att. to *The McGoldrick Family*, 1835, oc, 40 x 50½. 56-88. Gift of Mrs. Edith Gregor Halpert.
- ing Sea, oc, 25 x 293/4. 52-2. Friends of Art Collection. Gift of Mr. and Mrs. Gerald Parker.
- HART, GEORGE O. (1868-1933), Turning the Canoe, wc, 8 x 12. 47-122. Bequest of Miss Frances Logan.
- way Restaurant, 1957, oc, 79 x 623/4. F57-56. Friends of Art Collection. Gift of William T. Kemper.
- *HARTLEY, MARSDEN (1877-1943), Himmel, 1915, oc, 49½ x 495/8. 56-118. Friends of Art Collection.
 - Mt. Katahdin November Afternoon, 1942, op, 30 x 40. 46-3. Friends of Art Collection. Gift of Mrs. James A. Reed.
- HASSAM, CHILDE (1859-1935), Flower Market. wc, 19 x 13½. 47-118. Bequest of Miss Frances Logan.
 - Paris, 1912, oc, 16 x 12. 42-40. Friends of Art Collection. Gift of Fred C. Vincent.
 - Reading, op, 18 x 141/4. 40-1/6. Gift of Howard P. and Tertia F. Treadway.

- The Sonata. 52-5. Gift of Mr. and Mrs. Joseph S. Atha.
- HAWTHORNE, CHARLES W. (1872-1930), Mother and Child, oc, 39 x 35½. 33-1591. Gift of Mr. and Mrs. Albert R. Jones.
 - The Piano Lesson, oc, 33½ x 30. 33-1592. Gift of Mr. and Mrs. Albert R. Jones.
- HATHWAY (fl. ca. 1852), Anna Ross Thompson, oc, 30 x 25. 38-23. Bequest of Mrs. Anna R. Love.
- HELIKER, JOHN (1909-), The Cove, oil on masonite, 291/4 x 391/8. 47-97. Friends of Art Collection. Gift of the Westport Fund.
 - Landscape, oc, 15 15/16 x 22. 56-121. Friends of Art Collection. Gift of Mrs. David T. Beals.
- HENRI, ROBERT (1865-1929), Nocturne—Spain, oc, 25½ x 32. 33-1603. Gift of Mr. and Mrs. Albert R. Jones.
- HIRSCH, JOSEPH (1910-), The Lynch Family, oc, 35 x 33. 46-82. Friends of Art Collection.
- HOMER, WINSLOW (1836-1910), Three Boys in a Dory, wc, 13½ x 20. 44-55/1.
- HOPPER, EDWARD (1882-), Light Battery at Gettysburg, oc, 181/8 x 271/4. 47-95. Friends of Art Collection.
- HOWLAND, JOHN DARE (1842?-1914), Buffalo Hunt, oc, 18 x 24. 50-48.
- *HURD, PETER (1904-), José Herrara, 1938, tp, 48 x 46½. 39-35. Friends of Art Collection. Gift of Mr. and Mrs. Robert B. Fizzell.
- HUNT, WILLIAM MORRIS (1824-1879), Landscape, oc, 221/4 x 321/4. 34-38. Gift of Samuel E. Morrison.
- INMAN, HENRY (1801-1847), Mother and Son, oc, 23 x 16. 33-4/2.
- INNESS, GEORGE (1825-1894), *The Bush Burners*, oc, 20½ x 30½. 42-47. Gift of Albert R. Jones.
 - The Old Farm—Montclair, oc, 30½ x 50½. 39-21.
 - Overlooking the Hudson at Milton, 1886, oc, $21\frac{3}{8} \times 16\frac{1}{2}$. 33-87.
- INNESS, GEORGE (1853-1936), Tow Path, op, 8 x 93/4. 47-112. Bequest of Miss Frances Logan.
- JACOVLEFF, ALEXANDRE (1887-1938), Theseus and the Minotaur, 1938, wc, 15 x 9. 45-40. Gift of Martin Birnbaum.
- JAMES, ALEXANDER (1890-1946), Sandy, 1942, op, 213/4 x 18. 44-46. Gift of Mr. and Mrs. Fred C. Vincent.
- JAMES, FREDERIC (1915-), Elevated, wc, 173/4 x 22. 40-11. Friends of Art Collection.
 - Sun in the Dunes, wc, 23 x 31½. 56-112. Gift of the Women's Chamber of Commerce of Kansas City, Missouri. See also under Mid-America Collection.
- JONES, JOE (1909-), Rockport, oc, 24 x 36. 46-83. Friends of Art Collection.

- JONSON, RAYMOND (1891-), Oil and Tempera No. 1-1941, oil and tempera on canvas, 26 x 39. 53-83. Gift of Raymond Starr.
- KEITH, WILLIAM (1839-1911), Conway Meadows, 1881, oc, 30½ x 49%. 56-83/3. Bequest of Mrs. M. B. Nelson. Sunset Glow on Mt. Tamalpais, oc, 36 x

74. 45-22. Gift of Mrs. Ferdinand Heim.

KIENBUSCH, WILLIAM (1914-), Two Black Pines, Dirigo Island, casein, 1955, 263/4 x 371/2. 55-91. Friends of Art Collection. Gift of Earle Grant.

- KINIGSTEIN, JONAH (1924-), Children's Crucifixion, g, 171/4 x 233/8. 57-43. Gift of Mrs. Lyn Atha Chase.
- KIRKLAND, VANCE (1904-), Mountain Climbers, wc, 291/4 x 211/2. 41-5. Friends of Art Collection.
- KOCH, JOHN (1909-), Flower Shop, oc, 36 x 30. 40-20. Friends of Art Collection.
 - The Studio, oc, $36\frac{1}{2} \times 30\frac{1}{2}$. 54-85. Gift of Earle Grant.
- *KUHN, WALT (1880-1949), *Juggler*, oc, 30½ x 25½. 38-1. Friends of Art Collection.
- Red and Dutch. Budweiser Hall, wc, 87/8 x 19. 47-90. Gift of the artist.
- KUNIYOSHI, YASUO (1893-1953), Alone, oc, 56 x 40. 48-49. Friends of Art Collection.
- LAKEMAN, N. (1756-after 1830), Mrs. C. C. Royal, 1822, oc, 271/4 x 21. 33-45.
- LANING, EDWARD (1906-), Livorno, oc, 32 x 43. 48-14. Friends of Art Collection. Gift of the Trustees of the Kansas City Art Institute and School of Design.
- in Beaufort, oc, 30 x 40. 44-56. Friends of Art Collection.
- LAWSON, ERNEST (1873-1939), Hill-side Farm, oc, 25 x 293/4. 47-108. Bequest of Miss Frances Logan.
 - Hills of Harlem, oc, 243/4 x 293/4. 35-27. Gift of Mrs. James P. Townley.
 - Morning Light—Connecticut River Valley, oc, 25 x 30. 50-28/2. Bequest of Wallace G. Goffe.
- On the Harlem, oc, 29½ x 39½. 33-1598. Gift of Mr. and Mrs. Albert R. Jones.
- Sunlit Hills, oc, 24 x 18, 33-1597. Gift of Mr. and Mrs. Albert R. Jones.
- Winter Scene, oc, 22 x 18. 40-1/7. Gift of Howard P. and Tertia F. Treadway.
- Woodland Scene, oc, 193/8 x 421/2. 33-1596. Gift of Mr. and Mrs. Albert R. Jones.
- *LEONID (BERMAN) (1896-), Port Jefferson, 1949, oc, 36 x 50. 49-81. Friends of Art Collection. Gift of William T. Kemper.

- LINTOTT, EDWARD B. (1875-1956), Ballet Dancer, oc, 15½ x 113/8. 46-2. Friends of Art Collection. Gift of Mr. and Mrs. Herbert V. Jones.
 - Portrait of Nessa, oc, 24 x 20. 47-32. Friends of Art Collection. Gift of Mrs. Alfred B. Clark.
- LORENZ, CHARLES W., Hermann, Missouri, wc, 29½ x 21½. 47-1. Friends of Art Collection.
- LUCIONI, LUIGI (1900-), View of Malnate, 1932, oc, 197/8 x 175/8. 35-338. Friends of Art Collection. Gift of Mr. and Mrs. D. L. James.
- MARIN, JOHN (1875-1953), Maine Landscape, wc, 193/8 x 161/8. 46-13/2. Gift of Mrs. J. N. Rosenberg.
- MCFARLANE, D. (fl. 1850-70), Ship Granite State, 1862, oc, 223/4 x 35. 33-2/3.
- MCFEE, HENRY L. (1886-1953), Fruit and Leaves, oc, 301/4 x 241/2. 39-1. Friends of Art Collection.
- MARSH, REGINALD (1898-1954), 20 South Street, wc, 26½ x 40. 41-3. Friends of Art Collection.
- MARTIN, FLETCHER (1904-), Celebration, oc, 30 x 25. 41-45. Friends of Art Collection. Gift of the Trustees of the Kansas City Art Institute and School of Design.
- MARTIN, HOMER D. (1836-1897), Old Bridge — Normandy, oc, 29 x 42. 37-38/1.
- MATTSON, HENRY (1887-), Toll of the Sea, oc, 28 x 40. 43-38. Friends of Art Collection.
- MELTSNER, PAUL R. (1905-), Paul, Mercella and Van Gogh, No. 2, oc, 36 x 30. 40-2/2. Gift of Oscar Serlin.
- MORSE, SAMUEL F. B. (1791-1872), Chancellor James Kent, oc, 29 x 24½. 33-2/2.
- MOSES, ANNA M. ROBERTSON (1860-), The Old Checkered House in 1853, gouache on masonite, 14 x 21. 52-14. Gift of Joyce Hall.
- ONDERDONK, ROBERT J. (1853-1917), Red Snappers, 1890, oc, 23\% x 18. 53-54. Gift of Miss Louise Kroenert.
- OTTER, THOMAS P. (fl. 1855-67), On the Road, 1860, oc, 221/8 x 453/8. 50-1.
- *PEALE, RAPHAELLE (1774-1825), After the Bath, 1823, oc, 29 x 24. 34-147.
 - att. to, Lydia Wallace Berrett, oc, 28½ x 243/8. 49-80. Gift of Mrs. Edmund Maurice Hansell.
 - att. to, Robert Berrett, oc, 281/4 x 241/4. 51-59. Gift of Mr. and Mrs. Morris B. Hansell.
- PEALE, REMBRANDT (1778-1860), Mrs. Stennett, 1835, oc, 29½ x 24½. 33-2/1.
- PEIRCE, WALDO (1884-), Autumn Flowers, oc, 43 x 31. 45-35. Friends of Art Collection. Gift of the Westport Fund.

- PENNEY, JAMES (1910-), Ferry Slip, oc, 29 x 36. 49-67. Friends of Art Collection. Gift of Mrs. David M. Lighton.
- PIKE, JOHN (1911-), Swamp Grazing, wc, 21 x 28. 42-44. Friends of Art Collection.
- POOR, HENRY V. (1888-), Dead Pheasant, op, 16 x 20. 35-336. Friends of Art Collection.
- PRENDERGAST, MAURICE (1859-1924), Portrait of a Boy, op, 173/4 x 141/2. 44-23. Friends of Art Collection. Gift of the Westport Fund.
 - Castle Island, oc, 18½ x 28½. F58-57. Gift of Mr. and Mrs. Joseph S. Atha through the Nelson Gallery Foundation.
- QUIRT, WALTER W. (1902-), The Transcendentalist, oc, 35 x 38. 48-48. Friends of Art Collection. Gift of R. Kirk Askew, Jr.
- RATTNER, ABRAHAM (1895-), Pier Composition, 1950, oc, 317/8 x 393/8. 55-92. Friends of Art Collection.
- REINHARDT, SIEGFRIED (1925-), Europa and the Bull, oil on masonite, 1957, 48 x 48. 57-119. Friends of Art Collection. Gift of Lincoln Kirstein.
- REMINGTON, FREDERIC (1861-1909), The Scout, oc, 24 x 27. 32-12. Gift of Newhouse Galleries.
- RIVERS, LARRY (1923-), Birdie with the American Flag, oc, 20 x 257/8. 57-120. Friends of Art Collection. Gift of William Inge.
- ROBINSON, THEODORE (1852-1896), The Duck Pond, oc, 31½ x 25½. 33-103.
- ROSENBERG, JAMES N. (1874-), Adirondack Cloudburst, oc, 25 x 31. 51-3. Gift of the artist.
- RUELLAN, ANDRÉE (1905-), Mountain Laurel, oc, 28 x 24. 37-42. Gift of Mystic Tie Lodge No. 79.
- SANDZÉN, BIRGER (1871-1954), Long's Peak, Colorado, oc, 40 x 483/4. 38-10. Gift of Mrs. Massey Holmes.
 - Rocks, wc, 9 x 12. 47-116. Bequest of Miss Frances Logan.
 - Three Trees, oc, 18 x 24. 47-114. Bequest of Miss Frances Logan.
- SARGENT, JOHN S. (1856-1925), Millicent, Duchess of Sutherland, oc, 34½ x 26¼. 49-43. Gift of Mrs. Stevenson Scott.
 - View Over Desert At Jerusalem, wc, 101/4 x 141/4. 31-87. Gift of Stevenson Scott.
- SEPESHY, ZOLTAN L. (1898-), They Wait, tempera on masonite, 20 x 30. Friends of Art Collection. Gift of Mrs. Jesse R. Battenfeld.
- SEYFFERT, LEOPOLD (1887-1956), Beatrice C. Bachmann, oc, 80 x 38. 50-56. Gift of the artist.

- SHAHN, BEN (1898-), Mother and Child, wc, 15³/₄ x 21¹/₂. 58-36. Friends of Art Collection. Gift of Mrs. George H. Bunting, Jr.
- SHARON, MARY BRUCE, My Doll and I..., gouache on panel, 143/4 x 10 3/16. 53-53. Gift of a group of friends of the Gallery.
- SHEELER, CHARLES (1883-), Conference No. 1, 1954, oc, 201/8 x 253/8.

 55-93. Friends of Art Collection.
- SOYER, RAPHAEL (1899-), Blue Shawl, oc, 36 x 28. 49-69. Friends of Art Collection.
- SPEICHER, EUGENE (1883-), Peonies, oc, 25 x 22. 47-104. Bequest of Miss Frances Logan.
- Pigtails, oc, 20½ x 19¼. 39-38. Friends of Art Collection.
- SPRUCE, EVERETT (1907-), Dark Mountain, op, 253/8 x 371/2. 47-28. Friends of Art Collection. Gift of Richard Shields.
- STARK, JACK G. (1882-1950), Circus Girl, oil on masonite. 321/8 x 24. 52-26. Friends of Art Collection.
- STERNE, MAURICE (1877-1957), Bali Girl, oil on paper, 95/8 x 13. 33-162. Gift of Harold W. Parsons.
- Seated Nude, charcoal and pastel, $17\frac{1}{2}$ x $23\frac{1}{4}$. 34-25. Gift of Harold W. Parsons.
- STETTHEIMER, FLORINE (Died 1944), Portrait of My Aunt . . ., oc, 38 x 26. 51-13. Gift of Miss Ettie Stettheimer.
- STUART, GILBERT (1755-1828), Rt. Hon. John Foster, 1791, oc, 83½ x 59%. 30-20.
 - Sir Edward Parker, oc, 301/8 x 251/8. 32-103.
- STUEMPFIG, WALTER (1914-), The Monument, oc, 26 x 40. 49-66. Friends of Art Collection. Gift of Herbert V. Jones Memorial Fund.
- SULLY, THOMAS (1783-1872), Mrs. J. King, 1831, oc, 30 x 25. 51-47.
- Portrait of a Man, oc, 30 x 25½. 32-199. TAUBES, FREDERICK (1900-), Jacob Wrestling with the Angel, oc, 33 x 42. A44-57. Bequest of Ellen St. Clair to Atkins Museum.
- *TCHELITCHEW, PAVEL (1898-1957), Fatma, 1956, oc, 45½ x 32. 57-31. Friends of Art Collection.
 - Three Masks, 1928, g, 25 x 20. 50-47. Friends of Art Collection. Gift of the Westport Fund.
- THEUS, JEREMIAH (1719-1774), Frances Warren, 1750, oc, 30 x 25. 40-6.
- TWACHTMAN, J. H. (1853-1902), Harbor View Hotel, 1902, oc, 29½ x 29½. 33-57.
- VASILIEFF, NICHOLAS (1892-), Still Life, oc, 29 x 36. 54-78. Gift of Messrs. Samuel N. Tonkin and Sidney Freedman.

- WALDO, SAMUEL L. (1783-1861), Jacob D. Clute, oc, 321/4 x 251/8. 32-166. Mrs. Hutchins, oc, 353/8 x 271/4. 34-301/2.
- Mr. Hutchins, oc, $35\frac{3}{8}$ x $27\frac{1}{4}$. 34-301/1.
- WALKER, HORATIO (1858-1934), Ploughing—Arcadia, oc, 43½ x 64½. 33-1604. Gift of Mr. and Mrs. Albert R. Jones.
- WARD, JACOB C. (1809-1891), Natural Bridge, Virginia, oc, 23½ x 32. 33-4/3.
- WATKINS, FRANKLIN (1894-), Blue Chair, oc, 34 x 25. 44-24. Friends of Art Collection. Gift of the Westport Fund.
- WAUGH, FREDERICK J. (1904-1940), Dashing Waters, oc, 19 x 29½. 33-1593. Gift of Mr. and Mrs. Albert R. Jones.
 - The Coast of Ogunquit, oc, 241/4 x 291/2. 33-1594. Gift of Mr. and Mrs. Albert R. Jones.
 - The Path of the Moon, oc, $27\frac{1}{2} \times 35$. 33-1595. Gift of Mr. and Mrs. Albert R. Jones.

- WEBER, MAX (1881-), Latest News, oc, 23 x 28. 45-19. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- WELLS, CADY (1904-1954), The Journey-Colorado River, 1941, g, 163/4 x 211/2. 57-46. Gift of Mason B. Wells.
- WEST, BENJAMIN (1738-1820), Allegorical Group, oc, 10³/₄ x 10³/₄. 33-55. *Mr. and Mrs. John Custance, 1778,

oc, 59 x 83. 34-77.

- Venus Comforting Cupid, oc, $29\frac{1}{2}$ x $24\frac{1}{4}$. 33-12/1.
- Raphael and Benjamin West, Sons of the Artist, oc, 351/4 x 281/4. 44-41/1. Gift of Laura Nelson Kirkwood Residuary Trust.
- WHITNEY, ELIZA (early 19th century), King Nebuchadnezer and the Prophet, oil on velvet, 19½ x 223/8. 33-182.
- WHORF, JOHN (1903-), *Thaw*, wc, 145/8 x 211/2. 42-45. Friends of Art Collection.
- WYANT, ALEXANDER (1836-1892), Home Farm, oc, 15½ x 20. 33-1602. Gift of Mr. and Mrs. Albert R. Jones.

- ZAJAC, JACK (1930-), Birds in Flight, oc, 45³/₄ x 49³/₄. 54-27. Gift of Miss Katherine Harvey.
- ZION, BEN (1899-), My Ancestors Were Scholars, wc, 10 11/16 x 7 15/16. 55-55. Gift of group of friends from the Jewish Community of Kansas City.
- ZORACH, WILLIAM (1887-), Robinbood Cove, wc, 143/8 x 215/8. 37-10. Friends of Art Collection. Gift of Mrs. Gerald Parker.
- ARTIST UNKNOWN, early 19th century, Portrait of a Man, pastel on canvas, 21½ x 25¾. 33-44.
 - 19th century, *Hunting Scene*, oc, 18³/₄ x 25¹/₈. 33-56.
 - about 1844, The Hon. Herman A. Moore, oc, 25 x 301/8. 37-34. Bequest of Edgar A. Moore.
 - 19th century, *Portrait of a Man*, painted in New York State, oc, 20 x 24. 42-34/1. Gift of Mrs. A. C. Smith.
 - 19th century, *Portrait of a Boy*, painted in New York State, oc, 24 x 20. 42-34/2. Gift of Mrs. A. C. Smith.
- about 1875, Henry P. Geyer, painted in St. Louis, oc, 32 x 42½. 47-41. Bequest of Clara Cowgill Cochrane.

MID-AMERICA COLLECTION

Purchase prizes from the Mid-America Annual Exhibition from 1950 to 1958

- ARMSTRONG, JOHN (1922-), Anticipation, No. 2, vinylite on masonite, 48 x 24³/₄. 56-56.
- Bullfight, oc, 51 x 33½. 58-43. BAILEY, ROBERT (1923-), The Wit-
- ness, oc, 28 x 40. 56-29. BARKER, WALTER (1921-), Disser-
- tation, oc, 68 x 35³/₄. 56-17. BASHOR, JOHN, Field Motif, wc, 19¹/₄ x 25¹/₄. 56-19.
- BENNETT, PHILOMENE (DOSEK), Abstract 13 (Fruits of Winter), duco and oil on masonite, 23 1/8 x 30 1/8. 56-57.
- BOCCIA, EDWARD E. (1921-), St. Sebastian, oc, 45³/₄ x 59. 57-34.
- BRADSHAW, GLEN (1922-), Boat in a Bottle, wc, 183/4 x 10. 56-23.
- BUNNELL, CHARLES R. (1897-), *Magician's House*, oc, 48 x 601/4. F58-41.
- BUTT, GAIL (1924-), The Fiery Rain, oc, 36 x 48. F58-40.
- CAMBLIN, ROBERT, Still Life with Pomegranates, duco on masonite, 18 x 48 9/16. 56-58.

- CAVANAUGH, THOMAS, Toward the Open Sea, encaustic on panel, 36 x 48. 56-18.
- CHENOWETH, MARY (1918-), Black Sun, oc, 291/8 x 291/8. 57-35.
- CONWAY, FRED (1900-), Princess, oc, 36 x 30. 56-34.
- COWHERD, LUCILLE, A Phantom in the Garden, g, 19 x 14½. 56-28.
- EDIE, STUART (1908-), Still Life, oc, 30 x 50. 56-25.
- FREDERICK, LOIS, Autumn Eve, oc, 30 x 453/4. 56-30.
- FREUND, WILL (1905-), Still Life, oil on masonite, 18 x 24. 51-38.
- HAMMOND, MILDRED W. (1900-), Landscape, oc, 20 x 28. 56-31.
- HODGELL, ROBERT O. (1922-), Mexican Market, oil and duco on panel, 24 x 481/4. 56-35.
- HUNT, R. J. (1921-), Bayshore, op, 26 x 36. 56-27.
- JAMES, FREDERIC (1915-), Argentine Aftermath, wc, 24 x 363/4. 56-26.
- JOHNSON, LARRY (1935-), Ancient Battlefield, collage, 44³/₄ x 37¹/₈. F58-39.

- LARMER, OSCAR, Kansas Storm, duco on masonite, 20 x 24. 56-32.
- McKININ, LAURENCE (1917-), Exodus, tempera on paper, 17½ x 20½. 56-24.
- MAGADA, STEPHEN, Face of the Quarry, oc, 201/4 x 261/4. 56-59.
- MATTERN, KARL (1892-), Winter, oc, 30 x 42. 56-21.
- MILLER, CURTIS, Range Top, oc, 20 x 35½. 56-37.
- NUNNELLEY, ROBERT, Black and White, oc, 30 x 38. 56-36.
- PROPPER, GANZ, Christ in Fury, oc, $24 \times 10^{3}/4$. 56-22.
- QUINN, WILLIAM (1929-), Night Promontory, oil and enamel on canvas, 495/8 x 601/4. 57-36.
- REED, DOEL (1894-), Evening Mood, oc, 25½ x 40. 56-20.
- STROUT, DAVID L. (1922-), Still Life with Nude, oc, 72 x 48. 58-4. Gift of Mr. and Mrs. Richard Hollander.
- SORBY, J. RICHARD (1911-), Spatial Tension, wc, 103/8 x 14 15/16. 56-33.

BRITISH

- *BONINGTON, RICHARD P. (1801-1828), View in Boulogne, oc, 18 x 24. 38-12.
- BRANDOIN, MICHEL V. (1733-1790), L'Isle Barbe, near Lyons, wc, 103/4 x 173/4. 33-1379.
- *CONSTABLE, JOHN (1776-1837), Dell in Helmingham Park, 1826, oc, 445/8 x 51½. 55-39.
- COSWAY, RICHARD (1740-1821), Mary Isabella, Duchess of Rutland, water color on ivory, 37/8 x 31/8. 44-54.
- COTES, FRANCIS (1725-1770), Miss Cruttenden, oc, 50 x 40. 30-6.
 - Miss Sturt, pastel, 291/4 x 231/2. 55-97. Gift of Mrs. Marion Mackie.
- COX, DAVID (1783-1859), Shrimpers, wc, 53/4 x 113/4. 47-11.
- *GAINSBOROUGH, THOMAS (1727-1788), Repose, oc, 48 x 58½. 31-56.
- HARDING, GEORGE P. (1804-1840), William Petty, Marquis of Lansdowne, wc, 61/4 x 51/4. 33-1378.
- *HOGARTH, WILLIAM (1697-1764), Tavern Scene; An Evening at the Rose, oc, 25 x 30. 56-2.
- HONE, NATHANIEL (1718-1784), Portrait of a Woman, oc, 30 x 25. 55-95. Bequest of Lester T. Sunderland.

BACKER, JACOB ADRIAENSZ (1608-

BROUWER, ADRIAN (1605-1638),

CLAESZ, PIETER (1600-1661), Still Life,

1638, op, 241/4 x 195/8. 31-114.

*CORNELISZ, PIETER (1490?-1532?),

CUYP, AELBERT (1620-1691), Pastoral

Landscape, oc, 22 x 31. 30-24.

DOU, GERARD (1613-1675), Self-por-

*HALS, FRANS (1584-1666), Portrait of

a Gentleman, oc, 42 x 36. 31-90.

*HOBBEMA, MEINDERT (1638-1709),

trait, 1663, oc, 211/2 x 151/2. 32-77.

A Road in the Woods, oc, 37 x 503/4.

 $30\frac{1}{2} \times 24\frac{3}{4}$. 31-85.

of Lucas van Leyden.)

31-76.

1651), Portrait of a Lady, 1641, oc,

Peasant Scene, op, 251/4 x 183/4. 31-95.

att. to, Altar Triptych—The Resurrec-

tion, tempera and oil on panel, 501/2

x 70. 38-4. (Originally att. to Circle

- HOPPNER, JOHN (1758-1810), Lady Fitzgerald, 1797, oc, 39 x 48½. 32-102.
 - *The Tambourine Girl, oc, 94½ x 59. 45-1. Gift of Robert Lehman.
- JACKSON, JOHN (1778-1831), William Pitt the Younger, oc, 30 x 25. 55-98. Gift of Mrs. Marion Mackie.
- *LAWRENCE, SIR THOMAS (1769-1830), Mrs. William Lock of Norbury, 1827-1829, op, 30 x 24½. 54-36.
 - att. to, Portrait of a Lady, oc, 331/4 x 261/2. 44-41/4. Gift of the Laura Nelson Kirkwood Residuary Trust.
- LELY, SIR PETER (1618-1680), Sir Richard Springnell, oc, 31½ x 26. 30-8.
- MORLAND, GEORGE (1763-1804), The Wreck, Isle of Wight, oc, 27½ x 35¼. 32-148.
- NICHOLSON, BEN (1894-), Winter: Seal Point, 1954, oc, 18 x 221/4. 57-113. Friends of Art Collection. Gift of William Inge.
- OPIE, JOHN (1761-1807), Thomas Girtin, oc, 24 x 20. 30-9.
 - Portrait of a Man, oc, 145/8 x 113/4. 35-482/1. Gift of Mrs. William H. Chapman.

- Portrait of a Lady, oc, 147/8 x 12. 35-482/2. Gift of Mrs. William H. Chapman.
- PETERS, REV. MATTHEW W. (1742-1814), Miss Partington, oc, 37 x 47. 45-52. Gift of William Averell Harriman.
- REYNOLDS, SIR JOSHUA (1723-1792), George Ashby, Esq., oc, 50 x 40. 30-2.
- ROMNEY, GEORGE (1734-1802), The First Earl of Farnham, oc, 50 x 40. 30-3.
- ROWLANDSON, THOMAS (1756-1827), Cornish Cornmill, wc, 17½ x 11½. 33-1394.
 - Sportsmen in the Dumps, wc, $10^{3}/_{4}$ x $9^{1}/_{2}$. 33-1393.
- SINGLETON, HENRY (1766-1839), att. to, Family Group in Garden, oc, 391/4 x 49. 32-203. (Formerly att. to Zoffany, Johann.)
- *TURNER, J. M. W. (1775-1851), The Fish Market at Hastings Beach, 1810, oc, 353/4 x 471/2. 31-74.
- ZOFFANY, JOHANN (1733-1810). See Singleton, Henry.
- ARTIST UNKNOWN, 17th century. William of Pembrook, oil on copper, 4½ x 3½. 5-12. Gift of Franklin L. Miller.

DUTCH

- HONDECOETER, MELCHIOR (1636-1695), A Parliament of Birds, oc, 54-74. 30-16.
- *HUYSUM, JAN VAN (1682-1749), Flower Piece, op, 31 x 23½. 32-168.
- MARIS, JACOB (1837-1899), Dutch Seacoast, oc, 37½ x 50¾. 32-33.
- MICHAU, THEOBALD (1676-1765), Landscape with Figures, op, 9½ x 63/8. 34-302. Gift of John Levy Galleries.
- *REMBRANDT VAN RIJN, H. (1606-1669), Portrait of a Youth, 1666, oc, 313/4 x 251/2. 31-75.
- RING, PIETER DE (1615-1660), Still Life, op, 17 x 14½. 33-151.
- SIBERECHTS, JAN (1627-1700), Landscape with Figures, oc, 24½ x 21. 33-168.
- TER BORCH, GERARD (1617-1681), Portrait of a Gentleman, oc, 211/4 x 151/4. 46-87. Gift of Robert Lehman.

- VAN LEYDEN, LUCAS, see Cornelisz, Pieter.
- *VAN DE VELDE, WILLIAM (1633-1707), A Marine View, oc, 243/4 x 303/4. 32-169.
- VAN MIERIS, FRANS (1635-1681), The Letter, op, 23 x 17½. 53-73. Gift of Mr. and Mrs. Louis S. Rothschild.
 - Gentleman and Lady at a Table, op, 121/8 x 91/4. 30-17.
- VERSCHUUR, WOUTER (1812-1874), Winter Landscape, oc, 343/4 x 443/4. 56-83/1. Gift of Mrs. Vida M. Frick.
- VON BREKELENKAM, Q. G. (1620-1668), The Kitchen Maid, oc, 52-52. Gift of Mr. and Mrs. Louis S. Rothschild.
- WOUVERMAN, PHILIP (1619-1668), Horseman Greeting a Gypsy, op, 15 x 13. 31-92.

FLEMISH

- BOSCH, HIERONYMOUS (ca. 1460-1516), att. to, The Temptation of St. Anthony, op, 151/8 x 95/8. 35-22.
- BOUTS, AELBRECHT (1460?-1549), school of, *Ecce Homo*, op, 103/8 diam. 40-44/4. Gift of Mrs. Mary E. Evans and Mrs. John E. Wheeler.
- BRUEGHEL, PETER, the younger (1564-1637), *The Bride*, op, 10 x 15½. 32-96.
 - The Groom, op, $10 \times 15\frac{1}{2}$. 32-95. Harvesting Scene, op, $17\frac{1}{4} \times 23\frac{1}{8}$. 34-297.
- *CHRISTUS, PETRUS (ca. 1410-1472), Madonna and Child in a Gothic Interior, op, 273/8 x 20. 56-51.
- *COQUES, GONZALES (1614-1684), Family Portrait in Landscape, op, 23 x 32. 32-18.

- FYT, JAN (1611-1661), Still Life, oc, 333/8 x 301/4. 35-38/1.
- *GHEERAERTS, MARCUS (1561-1635), The Countess of Pembroke, op, 353/4 x 273/4. 34-308/4.
 - school of, An English Queen, possibly Anne of Denmark, wife of James I, 1605, oc, 301/4 x 211/2. 47-85.
- *GOSSAERT, JAN (MABUSE) (1470-1533), Temptation of St. Anthony, op, 15 5/16 x 111/4. 50-51.
- HANNEMAN, ADRIAEN (1600/11-1671), Portrait of Dr. Cole, oc, 31½ x 253/8. 56-89. Gift of Mrs. Henry A. Auerbach and Mrs. Ruth A. Hirsch.

- *HAYNE DE BRUXELLES (fl. ca. 1454), Madonna and Child, tempera and oil glazes, 24 x 13½. 32-149. Originally att. to Northern French School.
- *MEMLING, HANS (1430/5-1494), Madonna and Child Enthroned, op, 28½ x 19½. 44-43.
- *ORLEY, BERNARD VAN (ca. 1491-1542), St. Martin Knighted by the Emperor Constantine, op, 271/4 x 293/4. 53-39. Bequest of Henry J. Haskell.
- PATINIR, JOACHIM, Circle of (ca. 1510), The Vision of St. Eustace, op, 17½ x 12½. 31-59.
- RUBENS, PETER PAUL (1577-1640), Adoration of the Shepherds, op, 20 x 15. 51-30.
 - *Battle of Constantine and Licinius,

- 1622, op, 14 x 22½. 55-40.
- att. to, Portrait of Old Parr, 1630, op, 243/4 x 191/4. 31-53.
- TENIERS, DAVID (1610-1690), Peasant Interior, op, 123/8 x 21. 32-174.
- VAN CLEVE, JOOS (1485-1540), Madonna and Child with Carnation, op, 24 x 181/4. 33-50.
- school of, Madonna and Child, op, $8\frac{3}{4} \times 7$. 31-115.
- VAN DYCK, ANTHONY (1599-1641), *Joannes de Marschalck, 1624, op, 27 x 201/4. 57-55.
 - *Portrait of a Man, oc, $45\frac{1}{2} \times 35\frac{3}{4}$. 51-69.
 - Rider Mounting a Horse, op (grisaille), 12 x 10%. 32-20.
- ARTIST UNKNOWN (14th century), The Resurrection, ms, 33/8 x 2 1/16. 34-192.
 - The Burial, ms, 33/8 x 2 1/16. 34-191.

FRENCH

- ANDRÉ, ALBERT (1869-), Pink Laurel, oc, 253/4 x 193/4. 47-111. Bequest of Miss Frances Logan.
- *AUBRY, ETIENNE (1745-1781), The First Lesson in Fraternal Friendship, 1776, oc, 30 x 37½. 32-167.
- *BOUCHER, FRANCOIS (1703-1770), Jupiter in the Guise of Diana, and the Nymph Callisto, oc, 22 x 27. 32-29.
- Landscape Near Beauvais, 1740, 51 x 641/4. 59-1.
- BOUDIN, EUGENE (1824-1898), Cows in Field, oc, 53/4 x 71/4. 32-180.
 - Port of Deauville, 1884, op, 10 x 133/4. 33-14/1.
 - Seaside Village, 1873, oc, 91/4 x 153/4. 32-177.
- CALIX, COMTE (1813-1880), Coming Out of the Opera, wc, 10 x 71/8. 32-193/13.
- *CÉZANNE, PAUL (1839-1906), La Montagne Sainte-Victoire, oc, 25½ x 32. 38-6.
- *CHARDIN, J. B. S. (1699-1779), Bubble Blowers, oc, 24 x 311/4. 32-16.
- CLOUET, FRANÇOIS (1505-1572), school of, *Henry II on Horseback*, tempera and oil on panel, $10\frac{3}{8} \times 8\frac{3}{8}$. 35-329.
- CORNEILLE DE LYON (fl. 1534-1574), Charles de Cossé, Comte de Brissac, op, 7 x 61/8. 51-37.
- COROT, JEAN BAPTISTE C. (1796-1875), *The Grove of Willows*, oc, 16 x 24. 31-48.
 - The Villa of the Parasol Pine, oc, 17 x 25. 30-10.
- View of Subiaco, oc, 153/4 x 123/8. 32-76. COURBET, GUSTAVE (1819-1877), Figure Piece, oc, 121/4 x 91/4. 33-166. Low Tide, oc, 171/2 x 243/4. 35-330.
- *Portrait of Jo, oc, 203/4 x 25. 32-30. COUTURE, THOMAS (1815-1879), The Illness of Pierrot, op, 131/2 x 163/4. 32-15.

- DAUBIGNY, CHARLES F. (1817-1878), Landscape, oc, 15 x 253/4. 40-1/5. Gift of Howard P. and Tertia F. Treadway.
- Landscape, op, 85/8 x 161/4. 40-1/8. Gift of Howard P. and Tertia F. Treadway. The Oise River at Auvers, 1874, op, 15 x 26. 33-164.
- DAUMIER, HONORÉ (1809-1879), Exit from the Theatre, oc, 121/4 x 151/4. 32-31.
- DAVID, JACQUES LOUIS (1748-1825), *Diane de la Vaupaliere, Comtesse de Langeron, oc, 503/8 x 373/4. 54-66.
 - *Portrait of a Young Boy, 1799, oc, $21\frac{3}{4} \times 18\frac{1}{2}$. 31-58.
- DE NEUVILLE, ALPHONSE (1835-1885), The Color Sergeant, oc, 12 x 81/4. 32-5.
- DERAIN, ANDRÉ (1880-1954), Guitar Player, oc, 32½ x 38½. 46-69. Friends of Art Collection. Gift of Miss Katherine Harvey.
- DESFONTAINES, ANDRÉ (act. 1884), Beach at Trouville, pastel, 93/4 x 137/8. 40-1/3. Gift of Howard P. and Tertia F. Treadway.
- DIAZ, NARCISSE (1808-1876), Coming Storm, oc, 303/4 x 411/2. 31-60.
- DORE, GUSTAVE (1833-1883), Study of Birds, wc, 17 x 113/4. 32-193/6.
- *DROUAIS, FRANÇOIS HUBERT (1727-1775), Portrait of a Lady Holding a Dog, oc, 32 x 25½. 53-80.
- *DUFY, RAOUL (1877-1953), Deauville Racetrack, 1929, oc, 25 1/8 x 32. 53-71. Friends of Art Collection. Gift of Mrs. Gerald Parker and Mr. Earle Grant.
- DUPRÉ, JULES (1811-1889), La Chaumiére, oc, 9½ x 13. 40-1/4. Gift of Howard P. and Tertia F. Treadway. Landscape, oc, 9 x 16. 32-4.

- EVE, JEAN (1900-), The Village of Dampmesnil, 1946, oc, 211/4 x 281/2. 51-61. Friends of Art Collection. Gift of Mr. and Mrs. Francis W. Bartlett.
- FANTIN-LATOUR, HENRI (1836-1902), Flower Piece, oc, 263/4 x 243/4. 33-15/2.
- FRIESZ, OTHON (1879-), Nudes in Landscape, oc, 15 x 18. 36-20/1. Gift of Mrs. Sadie A. May.
- FROMENTIN, EUGÈNE (1820-1876), Chiffa Pass, oc, 47 x 40. 34-103.
- *GAUGUIN, PAUL (1848-1903), Reverie, 1891, oc, 37 x 263/4. 38-5.
- GAVARNI, SULPICE (1804-1866), Pierrot, wc, 12 3/16 x 8 3/16. 32-193/10.
- GERARD, BARON FRANÇOIS (1770-1837), Portrait of a Gentleman, oc, $24\frac{1}{2} \times 20\frac{1}{2}$. 35-38/2.
- GREUZE, JEAN BAPTISTE (1725-1805), Head of a Girl, oc, 17½ x 14½. 31-55.

 The Nursemaids, oc, 12½ x 15¾. 31-61.
- GUYOT, BÉNIGNE (end of 15th century), att. to, Crucifixion, ms, 81/4 x 53/4. 45-49/1.
- *INGRES, JEAN A. D. (1780-1867), The Sculptor, Paul Lemoyne, oc, 183/4 x 141/2. 32-54.
- ISABEY, EUGENE (1804-1886), The Squall, oc, 16 3/16 x 22½. 32-7.
- JACQUES, CHARLES (1813-1894), Sheep, oc, 29 x 40. 31-88.
- *LARGILLIÈRE, NICOLAS DE (1656-1746), Augustus the Strong . . ., oc, 57½ x 45½. 54-35.
- *LA TOUR, GEORGES DE (ca. 1593-1652), St. Sebastian Nursed by St. Irene, oc, 411/4 x 547/8. 54-34.
- LAURENCIN, MARIE (1885-1956), The Boat, oc, 12½ x 15½. 34-133. Gift of Paul Rosenberg.

- LE BASQUE, HENRI (1865-1937), Afternoon, oc, 21½ x 25¾. 47-113. Bequest of Miss Frances Logan.
- LE NAIN, ANTOINE (1588-1648), Children Dancing, oc, 13 x 16½. 47-7.
- LEPINE, STANISLA V. E. (1836-1892), Landscape, oc, 123/8 x 157/8. 32-176.
- LE SIDANER, HENRI E. A. M. (1862-1939), Table in Garden, oc, 26 x 32½. 47-107. Bequest of Miss Frances Logan.
- LHOTE, ANDRÉ (1885-), Reclining Woman, oc, 7½ x 12½. 34-134. Gift of Paul Rosenberg.
- LIMOUSIN, LEONARD (1505-1575/7), Crucifixion, enamel on copper, 95/8 x 83/8. 31-106.
- LOISEAU, GUSTAVE (1865-1928), Corneille Bridge, Rouen, oc, 24 x 29. 36-27. Gift of Durand-Ruel Galleries.
- *LORRAIN, CLAUDE (CLAUDE GEL-LÉE) (1600-1682), Landscape with Piping Shepherd, oc, 20³/₄ x 27. 31-57. *The Mill on the Tiber, oc, 20 x 27. 32-78.
- MALHERBE, WILLIAM, Fleurs, oc, 20 x 16. 44-42/2. Gift of Mrs. A. W. Erickson.
- *MANET, EDOUARD (1832-1883), Line Campineanu, oc, 22 x 18½. 36-5.
- MARCKE, EMILE VAN (1827-1890), Noonday Rest, oc, 251/8 x 311/2. 32-104.
- MASSON, ANDRÉ (1896-), The Little Tragedy, oc, $10^{3}/_{4} \times 18$. 36-20/2. Gift of Mrs. Sadie A. May.
- MATHIEU, GEORGES (1921-), Ganzelin, Abbe de Fleury, 1954, oc, 38 x 511/8. 56-84. Gift of United Film Services, Inc.
- MATTA ECHAURREN, ROBERTO (1912-), Let's Phosphoresce by Intellection II, 1950, oc, 35 x 463/8. 56-119. Friends of Art Collection.
- MAUNY, JACQUES (1892-), Family Portrait, tempera on cardboard, 163/4 x 203/8. 35-23. Gift of Mr. and Mrs. R. Kirk Askew, Jr.

- MEISSONIER, JEAN LOUIS (1815-1891), Man in Uniform, 1866, wc, 61/4 x 35/8. 32-93.
- MILLET, JEAN FRANÇOIS (1814-1874), The Sheep Shearer, op, 8 x 4½. 32-181.
- Waiting, 1860, oc, 473/4 x 331/4. 30-18. *MIRÓ, JOAN (1893-), Women at Sunrise, 1946, oc, 15 x 24. 56-120.
- Friends of Art Collection.

 *MONET, CLAUDE (1840-1926),

 Nymphéas, oc, 79 x 167½. 57-26.
- View of Argenteuil, oc, 25% x 21%. 44-41/3. Gift of Laura Nelson Kirkwood Residuary Trust.
- PATER, JEAN BAPTISTE (1696-1736), Perfect Harmony, oc, 153/4 x 117/8. 34-131.
- PESNE, ANTOINE (1683-1757) att. to, Queen Ulrike of Sweden, oc, 243/4 x 19. 32-19.
- *PICASSO, PABLO (1881-), Gardens at Vallauris, 1953, oc, 105/8 x 16 1/16. 54-96. Bequest of Henry J. Haskell.
- PISSARRO, CAMILLE (1830-1903), Landscape, oc, 27 x 23. 44-41/2. Gift of Laura Nelson Kirkwood Residuary Trust.
 - Market at Pontoise, 1895, oc, 173/4 x 145/8. 33-150.
- *POUSSIN, NICOLAS (1594-1665), Triumph of Bacchus, oc, 50½ x 59½. 31-94.
- PUVIS DE CHAVANNES, PIERRE (1824-1898), Return from the Hunt, oc, 141/8 x 111/4. 33-149.
- *RENOIR, PIERRE A. (1841-1919), Georges Haviland, 1884, oc, 225/8 x 17. 55-41.
- RIBOT, THEODULE A. (1823-1891), Still Life, oc, 14½ x 17¾. 33-165.
- *ROBERT, HUBERT (1733-1808), Terrace of Chateau de Marly, oc, 35½ x 52. 31-97.
 - A Park with Figures, wc, $12\frac{3}{8} \times 16\frac{1}{8}$. 32-193/5.

- ROUAULT, GEORGES (1871-1958), Duo, oc, 133/8 x 10. 50-59. Friends of Art Collection.
- ROUSSEAU, THEODORE (1812-1867), Cows Descending the Hills at Sunset, oc, 261/4 x 321/4. 30-11.
- SCHREYER, ADOLPH (1829-1899), The Oasis, oc, 29 x 24. 32-10.
- *SEURAT, GEORGES P. (1859-1891), Study for "La Baignade," op, 61/8 x 103/8. 33-15/3.
- SOMM, HENRI (1810-1889), Sarah Bernhardt, wc, 6 x 41/4. 32-193/14.
- TROYON, CONSTANT (1810-1865), Pasturage in the Touraine, 1853, oc, 51½ x 39½. 31-47.
- *UTRILLO, MAURICE (1883-1953), La Grande Rue de Banlieue, oc, 29 x 361/4. 52-51. Friends of Art Collection.
- Le Lapin Agile à Montmartre, oc, 18 x 213/4. 56-123. Gift of Herbert O. Peet.
- VAN DONGEN, CORNELIS T. M. (KEES), (1877-), Figure, oc, 25½ x 21. 45-41. Gift of Arthur Wiesenberger.
- VAN GOGH, VINCENT (1853-1890), *Head of a Peasant, oc, 17½ x 13¼. 37-1.
 - *The Olive Grove, 1889, oc, 293/4 x 37. 32-2.
- VERNET, CLAUDE J. (1714-1789), Bridge and Castle St. Angelo, Rome, wc, 75/8 x 143/4. 33-1391.
- VOLLON, ANTOINE (1833-1900), Head, oc, 24 x 20. 50-72/3. Gift of Content Aline Johnson.
- ZIEM, FELIX (1821-1911), Still Life with Fish, oc, 33\% x 15\%. 32-178. Venetian Scene, oc, 10\% x 17\%. 32-11. Gift of Newhouse Galleries.
- ARTIST UNKNOWN, (about 1430), Book of Hours—four illuminated pages, ms, 8 x 6. 34-303.
 - (early 16th century), Francis I and His Court, ms, 83/4 x 61/4. 45-49/2.

GERMAN

- *ALTDORFER, ERHARD (1480-1561), St. John the Evangelist on Patmos, op, 47½ x 303/8. 48-7. Originally att. to Hans Baldung (Grien).
- BALDUNG, HANS, see Altdorfer, Erhard. BECKMANN, MAX (1884-1950), Baccarat, 1947, oc, 47 x 391/4. 54-86. Friends of Art Collection.
- BRUYN, BARTEL (1530-1610), Betrothal Portrait of a Burgher, op, 22 x 16. 46-9/1.
 - Betrothal Portrait of a Lady, op, 22 x 16. 46-9/2.

- *CRANACH, LUCAS (1472-1553), Portrait of a Bearded Man, 1538, op, 19½ x 14. 31-112.
 - *The Three Graces, 1535, op, 197/8 x 14 1/16. 57-1.
- HOFER, KARL (1878-1955), The Record Player, 1939, oc, 433/4 x 30 3/16. 54-87. Friends of Art Collection.
- KIRCHNER, ERNST L. (1880-1938), The Poet Guthmann, 1910, oc, 313/4 x 251/2. 54-88. Friends of Art Collection.
- KOKOSCHKA, OSCAR (1886-), Pyramids, 1929, oc, 341/4 x 501/2. 54-89. Friends of Art Collection.
- MARC, FRANZ (1880-1916), Red Deer, wc, 153/8 x 123/8. 55-2.
- *MASTER OF THE HAUSBUCH (late 15th century), St. George and St. Wolfgang, op, 69½ x 26½. 34-101.
- *NOLDE, EMIL (1867-1956), Masks, 1911, oc, 283/4 x 301/2. 54-90. Friends of Art Collection.
- WEBER, THEODOR A. (1838-1907), Seascape, oc, 293/4 x 493/8. 56-83/4. Bequest of M. B. Nelson.

ICONS

ARTIST UNKNOWN, (Greek) about 1450, *St. Parasceve*, tp, 97/8 x 7. 50-3. (Russian) 18th century, *Icon*, 121/4 x 103/8. 32-144.

ITALIAN

- AFRO (BASALDELLA) (1912-), Negro Cutting Grass, 1951, oc, 393/8 x 273/8. 56-116. Friends of Art Collection.
- ASOLA, GIOVANNI DA (ac. 1512-1531), Adoration of the Shepherds, op, 293/4 x 38. 34-104.
- BARTOLO, TADDEO DI (1363-1422), att. to, Madonna and Child with Four Angels, tp, 291/4 x 171/2. 45-47.
- BASSANO, JACOPO, (1510-1592), att. to, Annunciation to the Shepherds, op, 131/8 x 18. 35-39/2. Gift of Mrs. David M. Lighton.
- BELLINI, GIOVANNI (1428/30-1516), att. to, *Madonna and Child*, tp, 26½ x 19¼. 45-46.
- BENVENUTO DI GIOVANNI (1436-1518), Christ, tp, 9 x 101/8. 45-54/2. Gift of Robert Lehman.
- St. Dominic, tp, 9 x 10. 45-54/1. Gift of Robert Lehman.
- BIROLLI, RENATO (1906-), Octopus Fisherman, 1952, oc, 43 \% x 39 \%. 56-117. Friends of Art Collection.
- BREA, LUDOVICO (1443-1520), Angel, tp, 115/8 x 93/8. 45-45.
- Madonna, tp, 113/4 x 91/2. 45-44.
 BRESCIANINO, ANDREA (1485?-1525),
 Madonna, Child, and St. John, tp,
 331/4 x 253/4. 40-44/2. Gift of Mrs.
 Mary E. Evans and Mrs. John E.
 Wheeler.
- *BRONZINO (Angelo Allori) (1503-1572), Portrait of a Young Man, op, 331/4 x 265/8. 49-28.
- *CANALETTO (Antonio Canale) (1697-1768), The Clock Tower in the Piazzo San Marco, Venice, oc, 203/4 x 273/4. 55-36.
- *CARAVAGGIO, MICHELANGELO ME-RISI DA (1573?-1610), St. John the Baptist, 1602-4, oc, 681/4 x 52. 52-25.
 - school of, St. Ursula, St. Thomas, Tobias and the Angel, oc, 821/4 x 413/4. 30-36.
- CARPACCIO, VITTORE (1455?-1527), *Portrait of a Lady,* op, 10½ x 8½. 47-39.
- CAVALLINO, BERNARDO (1622-1658), Rape of Europa, oc, 24 x 29½. 31-50.
- *CECCHINO DA VERONA (?-1480), Musical Angels, tp, 581/4 x 331/2. 35-26.
- CHIRICO, GIORGIO DE (1888-), Rose Tower, oc, 29 x 23½. 51-60. Friends of Art Collection.
- CONCA, SEBASTIANO (1679-1764), Jacob at the Well of Haran, oc, 121/4 x 16. 32-173.

- Rebecca at the Well, oc, $12\frac{1}{4} \times 16$. 32-172.
- CORRADO, GIAQUINTO (1693-1765), Triumph of the Cross, oc, 323/8 x 557/8. 47-6.
- COSSA, FRANCESCO DEL (1435-1477), The Presentation in the Temple, ms, $7\frac{1}{2} \times 7\frac{3}{4}$. 33-1363.
- *CREDI, LORENZO DI (1456/9-1537), Madonna, Child, and St. John, Tempera and oil on panel, 401/4 x 283/4.
- CRESPI, GIOVANNI B. (1577-1633), Young Man with a Helmet, oc, 193/4 x 241/2. 44-45. Gift of Mr. and Mrs. Fred C. Vincent.
- DADDI, BERNARDO (1280?-1330/50), St. John the Evangelist, tp, 37½ x 17. 39-14.
- DANEO, ROMEO (1901-), Periferia No. 2, 1956, tc, 38 x 56. 57-114. Friends of Art Collection. Gift of David D. Duncan.
- DUCCIO, school of (13th century), Head of a Madonna, tp, 12½ x 10. 45-51.
- FETI, DOMENICO (1589-1624), The Pearl of Great Price, op, 24 x 173/8. 48-43.
- FIORENTINO, PIER FRANCESCO (act. 1470-1500), Madonna, Child, and St. John, tp, 25 x 16½. 45-43.
- FIORENZO DI LORENZO, school of, (about 1480), Madonna and Child, tp, 115/8 x 91/4. 47-98. Gift of Robert Lehman.
- FORABOSCO, GIROLAMO (1605-1679), Head of a Boy, op, 24½ x 193/8. 33-119.
- *FREDI, BARTOLO DI (1330-1409/10), St. Peter, tp, 71 x 193/4. 50-13.
- GADDI, AGNOLO (1333-1396), The Annunciation, tp, 471/4 x 241/2. 35-25.
- GIORGIO, FRANCESCO DI (1439-1502), Scenes from the Life of Tobias, tp, 241/4 x 781/4. 41-9.
- GRANDI, ERCOLE (1463-1525), The Swooning of the Virgin, op, 14 x 11.41-11.
- *GUARDI, FRANCESCO (1712-1793), The Entrance to the Grand Canal, Venice, oc, 18½ x 25½. 30-21.
- JUNG, SIMONETTA V. (1917-), Light Form No. 15—1953, oc, 31½ x 47¼. 56-67. Gift of Arthur Wiesenberger.
- LONGHI, ALESSANDRO, att. to, (1733-1813), Portrait of a Young Man, oc, 35½ x 285/8. 51-57.
- *LONGHI, PIETRO (1702-1785), Le Lever, oc, 27½ x 23. 54-37.
- MAGNASCO, ALESSANDRO (1667-1749), Cavalier and Monk, oc, 153/4 x 181/8. 33-485.

- MARIESCHI, MICHEI.E (1696-1743), Venetian Scene, oc, 11 x 18. 31-51A. The Villa Malcontenta on the Brenta, oc, 11 x 18. 31-51.
- MARINI, MARINO (1901-), Acrobat on Horse, gouache on canvas, 401/4 x 281/4. Friends of Art Collection. Gift of Mr. and Mrs. Robert S. Everitt.
- *MASTER OF THE MAGDALENE (13th century), Madonna and Child Enthroned, tp, 137/8 x 12. 47-8.
- MOLA, PIERFRANCESCO (1612-1666), Rest on the Flight into Egypt, oc, 361/4 x 303/8. 52-1. Gift of friends in memory of Jesse C. Nichols.
- *MONACO, DON LORENZO (1370/1-1425), Virgin and Child, tp, 441/4 x 26. 40-40.
- school of, Stigmatization of St. Francis, tp, 153/8 x 101/4. 35-328.
- NICCOLO DI TOMMASO (act. 1360-1380), att. to, Coronation of the Virgin, tp, 22 x 113/4. 34-130.
- PANNINI, GIOVANNI P. (1691-1768), Apostle Preaching, 1744, oc, 20 x 26½. 32-9.
 - The Parable of the Fish, 1744, oc, 20 x 26½. 32-8.
- PESELLINO, FRANCESCO (1422?-1457),

 David Marching Before the Ark, tp,

 22 x 245/8. 32-82.
 - att. to, Annunciation, tp, $16\frac{1}{4}$ x $22\frac{1}{2}$. 45-42.
- PIAZZETTA, GIOVANNI B. (1682-1754), Portrait of a Woman, oc, 19 7/16 x 17. Gift of Mrs. Edwin Willis Shields.
- PITTONI, GIOVANNI B. (1687-1767), Martyrdom of St. Bartholomew, oc, 27½ x 14½. 47-29.
- RICCI, SEBASTIANO (1659-1734), Marriage at Cana, oc, 65½ x 54¼. 59-2. ROSA, SALVATOR (1615-1673), Argus

and Io, oc, $43\frac{1}{4} \times 54\frac{3}{4}$. 32-192/1.

- SANTA CROCE, GIROLAMO DA (1480-1556), The Martyrdom of St. Lawrence, tp, 26 x 32½. 40-44/1. Gift of Mrs. Mary E. Evans and Mrs. John E. Wheeler.
- STANZIONE, MASSIMO (1585-1656), St. Sebastian, oc, 391/4 x 311/4. 58-67. Gift of Mr. and Mrs. Hanns S. Schaeffer.
- *STROZZI, BERNARDO (1581-1644), St. Cecilia, oc, 68 x 481/4. 44-39.
- TANCREDI (PARMEGGIANI) (1927-), Daybreak in Venice, oc, 42½ x 545/8. 57-74. Friends of Art Collection. Gift of Miss Peggy Guggenheim.
 - Rouge et Noir, ob, 39 x 52½. 57-75. Friends of Art Collection. Gift of Miss Peggy Guggenheim.

ITALIAN—Continued

- *TIEPOLO, GIOVANNI B. (1696-1770), Apparition of the Angel to Hagar and Ishmael, oc, 33 x 41½. 30-23.
- TINTORETTO (JACOPO ROBUSTI) (1518-1594), Tommaso Contarini, 1555, oc, 42-68.32-182.
- *TITIAN (TIZIANO VECELLI) (1477-1576), Antoine Perrenot de Granvella, 1548-9, oc, 441/8 x 343/4. 30-15. school of, Archbishop Querini, oc, 401/2
 - x 33½. 40-44/3. Gift of Mrs. Mary E. Evans and Mrs. John E. Wheeler.
- VANVITELLI, GASPARE (1674-1736), View of the Roman Campagna, pastel, 12½ x 23½. 47-64/1.

- View of the Roman Campagna, pastel, $12\frac{1}{2} \times 23\frac{1}{2}$. 47-64/2.
- *VERONESE (PAOLO CAGLIARI) (1528-1588), Christ and the Centurion, oc, 56 x 82. 31-73.
- ZOPPO, MARCO (1433-1498), The Entombment, tp, 26 x 403/4. 45-53. Gift of Robert Lehman.
- ZUCCARELLI, FRANCESCO (1702-1788), Landscape, oc, 24½ x 36. 30-31.
- ARTIST UNKNOWN (13th century),

 Initial D, Christ Calling SS. Peter &

 Andrew. ms, 19 x 133/8. 45-49/3.

- (13th century), Enthroned Madonna, tp, 90½ x 75. 45-48.
- (early 14th century), Sienese, Antiphonary page, ms, 28 15/16 x 195/8. 54-23.
- (14th century), Crucifixion, tp, 223/8 x 10. 45-57.
- (14th century), Head of the Virgin, fresco, 151/8 x 123/4. 34-136.
- (early 15th century), The Annunciation, ms. 29 \% x 20. 45-32/5.
- (15th century), Ferrarese, Stigmatization of St. Francis, ms, 19 x 145/8. 31-120.
- (late 15th century) Umbrian, Portrait of a Man, tp, 163/8 x 141/8. 45-50.

SCOTTISH

- RAEBURN, SIR HENRY (1756-1823), Sir George Abercromby, oc, 30 x 25. 30-4.
 - Lady Abercromby, oc, 30 x 25. 30-5. *Master Alexander MacKenzie, oc, 30 x 25. 32-101.

SPANISH

- CANO, ALONSO (1601-1667), St. Lawrence, oc, 40 x 20. 35-21.
- *EL GRECO (DOMENICO THEOTOCO-POULOS) (1545-1614), Crucifixion, oil on ebony cross, 30 x 20. 32-35. *The Penitent Magdalene, oc, 40 x 321/4. 30-35.
 - *Trinitarian Monk, oc, $36\frac{1}{4} \times 33\frac{1}{2}$. 52-23.
- *GOYA Y LUCIENTES, FRANCISCO de (1746-1828), Don Ignacio Omulryan y Rourera, oc, 25½ x 33. 30-22.
- LUCAS, EUGENIO (1824-1870), Bull-fight, oc, 15 x 133/4. 32-175.
- MIRANDA, JUAN CARRENO DI (1614-1685), Maria Anna, Queen of Spain,

- MORALES, LUIS DE (1509-1586), Ecce Homo, op, 17½ x 13½. 33-53.
- *MURILLO, BARTOLOMMEO (1617-1682), The Immaculate Conception, oc, 54 x 46. 30-32.
- *NICOLAU, PEDRO and MARZAL DE SAS (15th century), circle of, Altarpiece to the Virgin, tp, 165 x 1133/4. 32-207.
- PALOMINO, ANTONIO VELASCO Y (1653-1726), The Archangel Michael and Satan, oc, 49½ x 35%. F58-35.
- SANCHEZ-PERRIER, EMILIO (1853-1907), Vista de Alcala, op, 101/4 x 133/4. 32-34. Gift of R. M. Chapman.
- SAS, MARZAL de see Nicolau, Pedro. oc, 40 x 33½. 31-99.

- SOLANA, NICOLAS (act. 1400-1430), Angel from the Death of St. Catherine, tp, 211/4 x 143/8. 33-6/2.
- THE TORRALBA MASTER (15th century), Descent from the Cross and the Entombment, tp, 15 x 26. 31-52.
- VALDES-LEAL, JUAN (1630-1691), St. Andrew, oc, 53 x 443/8. 30-42.
 - St. Anthony Abbot, oc, 561/4 x 361/2. 49-42. Gift of Mr. and Mrs. J. C. Nichols.
- *VELASQUEZ, DIEGO DE SILVA Y (1599-1660), Maria Anna, Queen of Spain, oc, 57 x 47½. 45-36.
 - follower of, St. Peter, oc, 48 x 275/8. 32-206.
 - follower of, *The Bacchante*, oc, 273/8 x 261/2. 32-183.

SWISS

*LIOTARD, JEAN ETIENNE (1702-1789), A Turkish Lady and Her Attendant, oc, 28½ x 22½. 56-3.

THE STARR COLLECTION OF EUROPEAN AND AMERICAN MINIATURES

ARLAUD, BENJAMIN (1709/14—after 1731), Swiss, att. to, Portrait of a Man, water color on parchment, 13/8 x 11/8. F58-60/2.

AUGUSTIN, JEAN BAPTISTE JACQUES (1759-1832), Fr., Mme. La Comtesse de Grabowska, wi, 21/4 diam. F58-60/4.

BEAUMONT, JOHN THOMAS BARBER (1774-1841), Eng., Portrait of a Lady, wi, 21/4 x 13/4. F58-60/5.

BOIT, CHARLES (1662-1727), Fr., Portrait of a Lady, enamel on metal, 13/4 x 13/8. F58-60/6.

BURCH, HENRY, JR. (1787-1834), Eng., Portrait of a Man, wi, 33/8 x 23/4. F58-60/7.

CAPET, MARIE GABRIELLE (1761-1818), Fr., Portrait of a Lady and Child, wi, 3 diam. F58-60/8.

CHARLIE, C. (18th century), Fr., Mme. Valiere, wi, 21/4 x 2. F58-60/9.

CHINNERY, GEORGE (1774-1852), Eng., Portrait of a Girl, wi, 23/8 x 21/4. F58-60/10.

COLLINS, RICHARD (1755-1831), Eng., Lady Elizabeth Cavendish Benticke, wi, 23/8 x 2. F58-60/11.

COMERFORD, JOHN (1770-1832), Eng., Mrs. John Peel, née Kathleen Bellew, wi, 2½ x 2½. F58-60/122.

COOPER, SAMUEL (1609-1672), Eng., Henry Frederick, Earl of Arundel, wc, 23/4 x 21/4. F58-60/12.

Portrait of a Lady, wc, $2\frac{3}{4} \times 2\frac{1}{4}$. F58-60/13.

*Dorothea, Countess of Sunderland, wc, 23/8 x 2. F58-60/14.

COSWAY, RICHARD (1742-1821), Eng., Robert, Duke of Ancaster, wi, 13/4 x 11/2. F58-60/22.

John Bellend-Ker, wi, 21/8 x 23/4. F58-60/20.

Countess of Cavan, pencil and wc, 23/4 x 21/8. F58-60/23.

Hon. Henry Erskine, wi, $2\frac{3}{4} \times 2\frac{1}{8}$. F58-60/15.

Mr. Fuller, wi, 3 x 2½. F58-60/18. *W. N. W. Hewett, wi, 1½ x 15/8.

F58-60/178. Charlotte, Baroness de Rosa, wi, $3\frac{1}{2} \times 3$. F58-60/19.

Portrait of a Man, wi, 23/4 x 21/4. F58-60/17.

Portrait of a Lady, wi, 23/4 x 21/8. F58-60/185.

Portrait of a Lady, wi, 21/8 x 13/4. F58-60/16.

Portrait of a Lady, wi, 3 x 21/4. F58-60/21.

COTES, SAMUEL (1734-1818), Eng., Portrait of a Man, wi, 1\% x 1\%. F58-60/24.

Portrait of a Lady, wi, $1\frac{1}{2} \times 1\frac{1}{4}$. F58-60/25.

CROSSE, LAWRENCE (1654-1724), Eng., Lady Elizabeth Derby, wc, 3 x 2½. F58-60/28.

CROSSE, RICHARD (1742-1810), Eng., Portrait of an Officer, wi, 1-7/16 x 15/8. F58-60/27.

Portrait of a Man, wi, 13/8 x 11/8. F58-60/26.

DANIEL, ABRAHAM (died 1803), Eng., Portrait of a Boy, wi, 15/8 x 11/4. F58-60/29. DAY, THOMAS (1732-1807), Eng., Portrait of a Young Lady, wi, 13/8 x 15/8. F58-60/30.

DIXON, NATHANIEL (1667-1708?), Eng., General E. Ludlow, wi, 25/8 x 2. F58-60/31.

DONALDSON, JOHN (1737-1801), Scotch, Portrait of a Lady, wi, 13/8 x 1-1/16. F58-60/169.

DUBOIS, FREDERIC (act. 1818-1819), Fr., Portrait of a Lady, wi, 2 x 17/8. F58-60/32.

DUMONT, FRANCOIS (1751-1831), Fr., Portrait of a Girl, wi, 23/4 x 21/8. F58-60/33.

DUN, NICOLAS FRANCOIS (1764-1832), Fr., Portrait of a Lady, wi, 1-5/16 x 11/8. F58-60/168.

EDRIDGE, HENRY (1769-1821), Eng., John, 1st Baron Stanley of Alderley, wi, 23/4 x 2-3/16. F58-60/35.

Portrait of a Man, wi, 2 x 15/8. F58-60/36.

Portrait of a Lady, wi, 25/8 x 21/8. F58-60/34.

ENGLEHEART, GEORGE (1750-1829), Eng., Miss Bashingfeld, wi, 17/8 x 11/2. F58-60/37.

Lord Admiral Collingwood, wi, $2\frac{3}{8} \times 2$. F58-60/42.

Portrait of a Man, wi, 15/8 x 11/4. F58-60/46.

Portrait of a Man, wi, 31/4 x 25/8. F58-60/41.

Portrait of a Man, wi, 21/8 x 23/4. F58-60/180.

Portrait of a Man, wi, 1½ x 1¼. F58-60/40.

Portrait of a Man, wi, 15/8 x 1¼.

F58-60/38.

Portrait of a Boy, wi, 1½ x 1¼.

F58-60/48.

Portrait of a Lady, wi, 13/4 x 13/8. F58-60/184.

Portrait of a Lady, wi, 2½ x 1½. F58-60/47.

Portrait of a Lady, wi, 31/8 x 23/8. F58-60/45.

*Portrait of a Lady, wi, 2 x 1½. F58-60/43.

Portrait of a Lady, wi, 1\% x 1\%. F58-60/39.

att. to, Portrait of a Man, wi, 3 x 23/8. F58-60/44.

ENGLEHEART, JOHN COX DILLMAN (1784-1862), Eng., James Temple Mansell, wi, 31/4 x 25/8. F58-60/49.

FIELD, ROBERT (1769-1819), Eng. act. in America, Mary Van Ness, wi, 31/4 x 23/4. F58-60/50.

FISCHER, PAUL (1786-1875), Eng., King George IV, wi, 41/4 x 31/8. F58-60/189.

*FLATMAN, THOMAS (1637-1688), Eng., Elizabeth Claypoole, wc, 21/4 x 11/8. F58-60/173.

Portrait of a Man, wi, 25/8 x 21/8. F58-60/51.

Portrait of a Man, wc, 2½ x 1 11/16. F58-60/183.

FORREST, CHARLES (act. 1765-1772), Irish, Juliana Wallace, née Drake, wi, 13/8 x 11/4. F58-60/52.

FORSTER, THOMAS (1677-?), Eng., Portrait of a Man, plumbago, 41/4 x 31/4. F58-60/55.

Portrait of a Man, plumbago, $4\frac{3}{8} \times 3\frac{1}{4}$. F58-60/56.

Portrait of a Lady, plumbago, 41/8 x 31/8. F58-60/53.

Portrait of a Lady, plumbago, 41/8 x 31/8. F58-60/54.

*FÜGER, FRIEDRICH HEINRICH (1751-1818), Ger., Antonio Canova, wi, 25/8 x 21/8. F58-60/59.

FRASER (1782-1860), Am., Portrait of a Man, wi, 23/4 x 21/4. F58-60/171.

GALLOWAY, ALEXANDER (act. 1794-1812), Scotch, *Portrait of a Man*, wi, 2½ x 2½. F58-60/60.

GIBSON, RICHARD (1615-1690), Eng., Portrait of a Lady, wc, 23/4 x 21/4. F58-60/61.

GRIMALDI, WILLIAM (1751-1830), Eng., Portrait of a Lady, wi, 23/4 x 21/4. F58-60/62.

Portrait of a Man, wi, 21/4 x 17/8. F58-60/63.

HALL, PIERRE ADOLPHE (1736-1793), Swedish, Portrait of a Man, wi, 1½ x 1¼. F58-60/65.

*Portrait of a Lady, wi, 21/2 diam. F58-60/64.

Portrait of a Lady, wi, 21/4 x 13/4. F58-60/66.

HAMILTON, GUSTAVUS (1739-1775), Irish, *Portrait of a Lady*, wi, 1½ x 1¼. F58-60/77.

HARGRAEVES, THOMAS (1775-1846), Eng., Portrait of a Young Man, wi, 23/4 x 21/2. F58-60/67.

HAZELHURST, THOMAS (1763-1837), Eng., att. to, *Portrait of a Man*, wi, 2 x 1½. F58-60/68.

HART, SOLOMON A. (1806-1881), Eng., Charles Kean, wi, 11/8 x 11/2. F58-60/69.

HEAPHY, THOMAS (1775-1835), Eng., Portrait of an Officer, wi, 2½ x 2. F58-60/70.

*HILLIARD, NICHOLAS (1547-1619), Eng., George Clifford, Earl of Cumberland, Water color on vellum, 23/4 x 2 3/16. F58-60/188.

Portrait of a Man, wc, $1\frac{3}{4}$ x $1\frac{3}{8}$. F58-60/71.

Portrait of a Lady, wc, $1\frac{3}{4}$ x $1\frac{3}{8}$. F58-60/72.

HONE, HORACE (1755-1825), Eng., *Portrait of a Lady*, wi, 2½ x 2. F58-60/78.

HONE, NATHANIEL (1718-1784), Eng., Countess Talbot, née De Cardonnel, enamel, 17/8 x 15/8. F58-60/74.

Portrait of a Lady, wi, 13/8 x 11/8. F58-60/73.

Portrait of a Lady, wi, 11/4 x 11/8. F58-60/75.

HOSKINS, JOHN THE YOUNGER (died 1664), Eng., Portrait of a Man, wc, 17/8 x 11/2. F59-60/76.

HULL, THOMAS H. (act. 1775-1827), Eng., Portrait of an Officer, wi, 23/4 x 21/2. F58-60/79.

*HUMPHREY, OZIAS (1742-1810), Eng., Mary, Countess of Thanet, wi, 1½ x 1¼. F58-60/174.

Portrait of a Lady, wi, 1\% x 1\%. F58-60/80.

ISABEY, JEAN BAPTISTE (1767-1855), Fr., Duchesse de St. Leu, wi, 13/8 x 11/8. F58-60/82.

Portrait of a Lady, wc, $4\frac{1}{2} \times 3\frac{3}{8}$. F58-60/81.

60/81.

JEAN, PHILIP (1755-1802), Eng., Master Tyers, wi, 1½ x 1¼. F58-60/83. Miss Tyers, wi, 1½ x 1¼. F58-60/84.

LENS, BERNARD (1662-1740), Eng., Portrait of a Lady with a Dog, wi, 2½ x 3½. F58-60/85.

LENS, PETER (1714-1776?), Eng., Portrait of a Man, wi, 13/4 x 11/2. F58-60/86.

LIOTARD, JEAN ETIENNE (1702-1789), Swiss, att. to, *Portrait of a Man*, wc, 13/8 x 11/8. F58-60/3.

*MALBONE, EDWARD GREEN (1777-1807), Am., Mary Ann Smith, wi, 31/8 x 21/2. F58-60/87.

John Phillips, wi, $2\frac{3}{4}$ x $2\frac{1}{4}$. F58-60/170.

MANSION, ANDRE LEON LARUE (1785-1834?), Fr., Portrait of an Officer, wi, 21/4 x 15/8. F58-60/88.

MEYER, JEREMIAH (1735-1789), Ger. act. in England, Lady Caroline Price, wi, 11/8 x 1. F58-60/91.

Portrait of a Man, wi, $2 \times 1\frac{5}{8}$. F58-60/89.

Portrait of a Man, wi, 2 x 15/8. F58-60/90.

MILES, EDWARD (1752-1824), Eng., Portrait of a Man, wi, 3½ x 23/8. F58-60/92.

NIXON, JAMES (1741-1812), Eng., Portrait of a Lady, wi, 1½ x 1¼. F58-60/93.

Portrait of a Lady, wi, 11/8 x 7/8. F58-60/94.

OLIVER, ISAAC (1568-1617), Eng., Portrait of a Man, wc, 13/4 x 11/2. F58-60/95.

Portrait of a Lady, wc, 15/8 x 13/8. F58-60/187.

PALLIOU, PETER (act. 1786-1811), Fr., Portrait of a Girl, wi, 3 x 23/8. F58-60/96.

Portrait of a Young Man, wi, 3 x 25/8. F58-60/97.

PEALE, ANNA CLAYPOLE (1791-1878), Am., Portrait of a Lady, wi, 23/4 x 21/4. F58-60/98.

*PEALE, CHARLES WILLSON (1741-1827), Am., General Francis Nichols, wi, 13/4 x 11/2. F58-60/99.

*PEALE, JAMES (1749-1831), Am., Portrait of a Man, wi, 2½ x 1½. F58-60/100.

PETITOT, JEAN (1607-1691), Fr., Louis XIV, enamel, 11/8 x 1. F58-60/104. Cardinal Mazarin, enamel on gold, 3/4 x

5/8. F58-60/102.

Duchess de la Valliere, enamel on gold,

1 x \%. F58-60/101. Portrait of a Man, enamel, \% x \\^3\/4. F58-

60/103.
PLIMER, ANDREW (1763-1837), Eng.,
Colonel Barnard, wi, 23/4 x 21/4. F58-

60/107. Joyce, Lady Lake, wi, 2½ x 2¼. F58-60/110.

Portrait of a Man, wi, 1 x ½. F58-60/105.

Portrait of a Man, wi, 23/8 x 2 1/16. F58-60/108.

*Portrait of a Man, wi, 2½ x 2¼. F58-60/175.

Portrait of a Man, wi, 1½ x 1¼. F58-60/177.

Portrait of a Lady, wi, 21/8 x 21/2. F58-60/106.

Portrait of a Lady, wi, $2\frac{3}{8} \times 2 \frac{1}{16}$. F58-60/109.

Portrait of a Lady, wi, 2 x 13/4. F58-60/111.

Portrait of a Lady, wi, 2½ x 2. F58-60/181.

PLIMER, NATHANIEL (1757-1822), Eng., Sir Joseph Copley, wi, 1½ x 1½. F58-60/176.

RAEBURN, HENRY (1756-1823), Scotch, Portrait of a Man, wi, 1½ x 1¼. F58-60/112.

RAMAGE, JOHN (1763-1802), Am., Joseph Bruen, wi, 2 x 1½. F58-60/113.

Portrait of a Man, wi, $1\frac{3}{4} \times 1\frac{3}{8}$. F58-60/114.

REICHTER, CHRISTIAN (1678-1732), Swedish act. in England, John Lowther, Viscount Lansdale, water color on parchment, 23/4 x 21/8. F58-60/115.

RICHARDSON, C. S. (19th century), Am., Portrait of a Man, wi, $2\frac{1}{2} \times 2\frac{1}{8}$. F58-60/118.

RICHARDSON, THOMAS (1771-1837), Eng., Portrait of a Man, wi, 2½ x 2. F58-60/116.

att. to, Portrait of a Man, wi, 13/4 x 11/2. F58-60/117.

ROCH, SAMSON T. (1759-1847), Eng., Samuel Francis Dashwood, wi, 23/4 x 21/4. F58-60/119.

Portrait of a Man, wi, 23/4 x 21/4. F58-60/120.

Portrait of a Lady, wi, $2\frac{3}{4} \times 2\frac{1}{4}$. F58-60/121.

ROQUET, J. T. (died 1758), Swiss act. in France, *Portrait of a Lady*, wi, 1½ x 1½. F58-60/123.

ROSSE, SUSAN PENELOPE (1652-1700), Eng., Portrait of a Lady, wi, 11/8 x 7/8. F58-60/124.

SAUNDERS, JOSEPH (act. 1772-1808), Eng., att. to, *Portrait of a Lady*, wi, 1 9/16 x 1 3/16. F58-60/125.

SERGENT, ANTOINE (1751-1836), Fr., Portrait of a Man, wi, 2½ diam. F58-60/1.

SHELLEY, SAMUEL (1750-1808), Eng., Portrait of a Lady, wi, 15/8 x 11/4. F58-60/126.

SMART, JOHN (1740-1811), Eng., Mr. Dickinson, wc, 2½ x 2½. F58-60/131.

Lord Linton, wc, 2 x 15/8. F58-60/132. Andrew Mejendie, wi, 13/8 x 11/8. F58-60/129.

Mr. Sharrock (Sketch), pencil and wc, $2\frac{5}{8} \times 2\frac{1}{4}$. F58-60/141.

John Wynch, wi, 2 x 1½. F58-60/136. Mrs. William Majendie, wi, ¾ x 9/16. F58-60/130.

Portrait of an Officer, wi, $2\frac{3}{4} \times 3\frac{3}{8}$. F58-60/133.

*Portrait of a Man, wi, 1½ x 1 3/16. F58-60/134.

Portrait of a Man, wi, 1½ x 1¼. F58-60/137.

Portrait of a Man (Sketch), pencil and wc, 1\% x 1\%. F58-60/142.

Portrait of a Man, wi, 11/4 x 11/8. F58-60/144.

*Portrait of a Lady, wi, 11/8 x 11/2. F58-60/127.

Portrait of a Lady, wi, 13/4 x 11/2. F58-60/128.

Portrait of a Lady, wi, 1 x 5/8. F58-60/138.

Portrait of a Lady (Sketch), pencil and wc, $1\frac{1}{4} \times 1\frac{7}{8}$. F58-60/140.

Portrait of a Lady (Sketch), pencil and wc, 21/8 x 13/4. F58-60/143.

Portrait of a Lady (Sketch), pencil and wc, 2½ x 15/8. F58-60/145. Sketch for F58-60/127 above.

Copper Medal Portrait of John Smart, 1 7/16 diam. F58-60/135.

(ARTIST UNKNOWN, AFTER SMART), Portrait of a Man, wi, 15/8 x 11/4. F58-60/139.

SMITHSON, GEORGE (act. 1758-1795), Eng., A. Bowen, wi, 2½ x 2. F58-60/146.

SPENCER, GERVASE (died 1763), Eng., Portrait of a Man, enamel, 15/8 x 13/8. F58-60/148.

Portrait of a Man, enamel, 11/4 x 11/8. F58-60/149.

Portrait of a Lady, wi, 13/4 x 11/2. F58-60/147

Portrait of a Lady, enamel, $1\frac{5}{8} \times 1\frac{3}{8}$. F58-60/150.

SPICER, HENRY (1743-1810), Eng., Portrait of a Lady, enamel, 1 13/16 x 1½. F58-60/151.

SULLIVAN, LUKE (1705-1771), Eng., Portrait of a Lady, wi, 15/8 x 11/4. F58-60/152.

TROTT, BENJAMIN (Ca. 1770-1841), Am., E. J. Winter, wi, 23/4 x 21/4. F58-60/153.

VAN BLARENBERGHE, LOUIS NICO-LAS (1716-1794), Fr., Landscape, wi, 1 x 25/8. F58-60/162.

Water Festival Scene, wc, $1\frac{1}{8}$ x $2\frac{1}{2}$. F58-60/163.

VASLET, LEWIS (died 1808), Eng., Portrait of a Man, wi, 23/8 x 17/8. F58-60/164.

WOOD, WILLIAM (1760-1809), Eng., Portrait of a Young Man, wi, 3 x 2½. F58-60/167.

ZINCKE, CHRISTIAN FRIEDRICH (1683-1767), Ger., George Compton, Marquis of Northampton, enamel, 17/8 x 15/8. F58-60/165.

Duchess of Buckingham, enamel on metal, 13/4 x 11/2. F58-60/166.

Portrait of a Man, enamel, $1\frac{7}{8} \times 1\frac{3}{8}$. F58-60/186.

ARTIST UNKNOWN, American, 19th century, Portrait of a Man, oil on ivory, 21/4 x 13/4. F58-60/157.

American, 19th century, *Portrait of a Man*, wi, 2½ x 1¾. F58-60/156. American? 19th century, *Portrait of a*

Man, wi, $2\frac{1}{8} \times 1\frac{3}{4}$. F58-60/154. English, 16th century, Henry VII, wc,

1½ x 1¼. F58-60/179. English, 17th century, Portrait of a Man,

oil on parchment, 13/4 x 1 5/16. F58-60/172.

English, 18th century, George Washington, wi, 23/8 x 17/8. F58-60/159. English, 18th century, Portrait of a Man,

wi, 13/4 x 11/4. F58-60/155. English, 18th century, Portrait of a Man,

wc, 2 x 15/8. F58-60/58. English?, 18th century, Portrait of a Man,

wi, 23/4 x 23/8. F58-60/158.

English, 18th century, Portrait of an Officer, wi, 3 x 2½. F58-60/160.

English, 18th century, Portrait of a Lady, wi, $1\frac{3}{4} \times 1\frac{1}{2}$. F58-60/161.

French, 17th century, Marquis de Lavardin, wc, 2 x 1½. F58-60/182.

French, 18th century, Portrait of a Lady, wi, 1\% x 1\%. F58-60/57.

ARTISTS UNKNOWN, Collection of Nine "Eye" Miniatures. F58-60/190-199.

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